THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

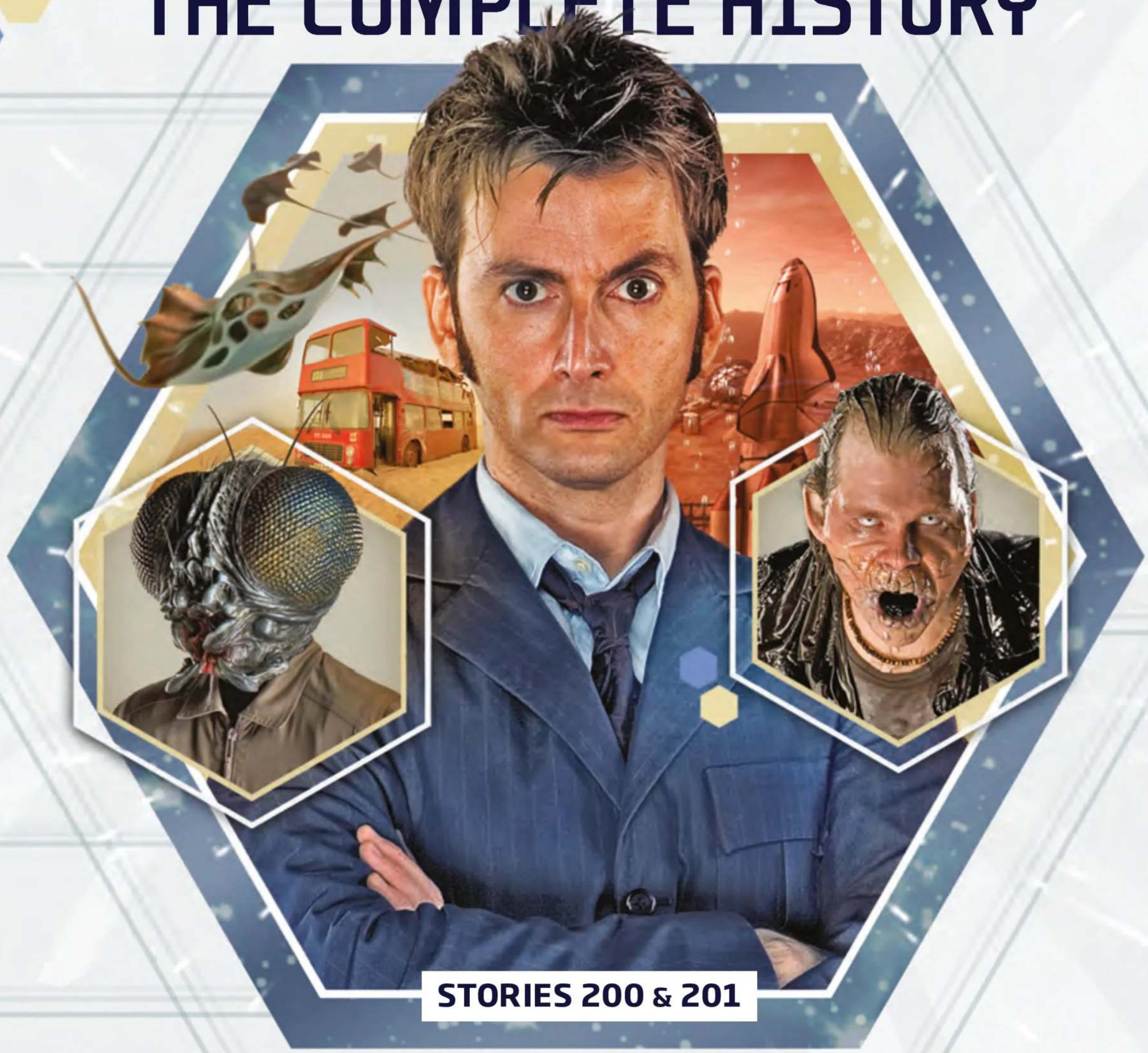
BBC

DOCTOR WHO

THE COMPLETE HISTORY



THE **TENTH** DOCTOR



STORIES 200 & 201

PLANET OF THE DEAD
AND **THE WATERS OF MARS**







BBC

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PLANET OF THE DEAD

THE WATERS OF MARS

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EDITOR JOHN AINSWORTH
EDITORIAL ASSISTANT EMILY COOK
DOCTOR WHO MAGAZINE EDITOR TOM SPILSBURY
ART EDITOR RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON, ALISTAIR McGOWN, TOBY HADOKE
WITH THANKS TO DAVID BAILEY, DAVID BRUNT, GAVIN COLLINSON, PAUL CONDON, BENJAMIN COOK, RUSSELL T DAVIES, JAMES DUDLEY, BEN FOSTER, MARK GATISS, CLAYTON HICKMAN, JULIAN HOWARTH, DAVID J HOWE, NIC HUBBARD, ANDREW MARTIN, BRIAN MINCHIN, STEVEN MOFFAT, KIRSTY MULLEN, MATT NICHOLLS, GARETH ROBERTS, EDWARD RUSSELL, GARY RUSSELL, JIM SANGSTER, MICHAEL STEVENS, JO WARE, PAUL WINTER, BBC WALES, BBC WORLDWIDE AND BBC.CO.UK

MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Worldwide, UK Publishing :
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Partwork Authority,
Marketing and Distribution :
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

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Welcome

The two adventures in this volume of *Doctor Who – The Complete History* belong to a small group of *Doctor Who* stories in which the Doctor is travelling without a regular companion by his side. Instead, he forms a bond with one of the supporting characters in each story, who become what you might call a 'guest companion'.

For *Planet of the Dead* [2009 – see page 6], the guest companion is Lady Christina de Souza who, by the story's end, is eager to become a permanent companion. The Doctor isn't quite so keen though, and declines to allow her into the TARDIS.

In *The Waters of Mars* [2009 – see page 70], although the initially hostile Captain Adelaide Brooke eventually reaches an understanding with the Doctor, she is never really a companion as we have come to define the role. Certainly she has no desire to climb aboard the TARDIS and join the Doctor on his adventures.

Below: Lady Christina attempts to sweet-talk her way into the TARDIS.



The first time we saw the Doctor adventuring alone was in *The Deadly Assassin* [1976 – see Volume 26], in which the Fourth Doctor, having left Sarah Jane Smith on Earth in the preceding adventure, *The Hand of Fear* [1976 – see Volume 25], went it alone in a confrontation with his old enemy, the Master.

Jumping forward 20 years, we found the Seventh Doctor travelling alone in the TARDIS at the opening of the *Doctor Who* TV Movie [1996 – see Volume 47]. Following his regeneration, the Eighth Doctor teamed up with Doctor Grace Holloway in another battle with the Master. The Doctor invited Grace aboard the TARDIS, but a life of adventure wasn't for her.

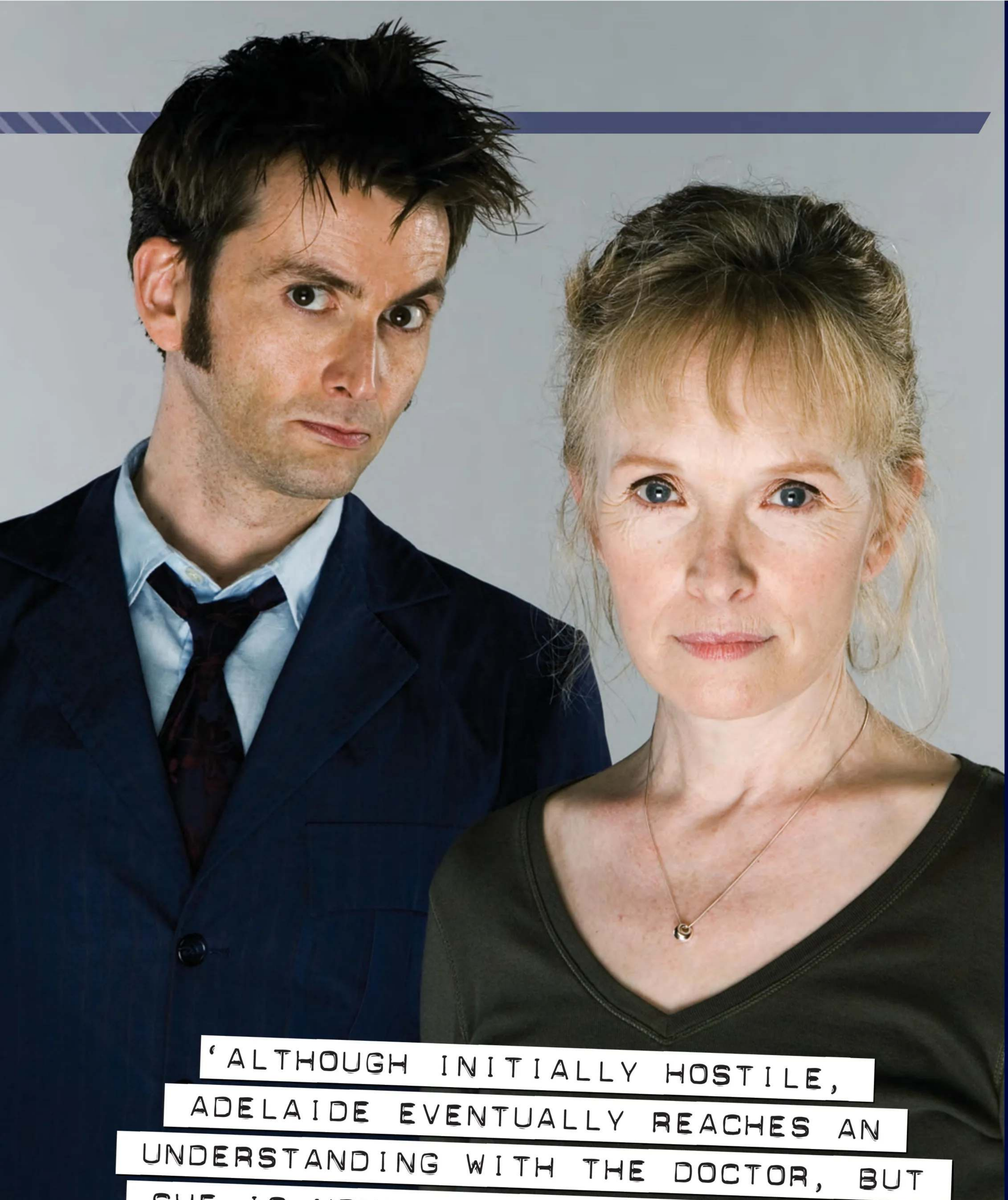
Donna Noble also declined to travel full-time in the TARDIS at the end of *The Runaway Bride* [2006 – see Volume 54], but would later change her mind.

Kylie Minogue played one-shot companion Astrid Peth in *Voyage of the Damned* [2007 – see Volume 57], but didn't survive to step aboard the TARDIS.

Donna Noble's grandfather, Wilfred Mott, took his turn in the TARDIS as companion of the week for the Tenth Doctor's final adventure, *The End of Time* [2009/10 – see Volume 62].

Unlike their predecessors, the Eleventh and Twelfth Doctors seem happier to to have a looser relationship with their companions, often waving goodbye at the end of an adventure only to pop up some time later with the offer of another jaunt in time and space.

John Ainsworth – Editor



'ALTHOUGH INITIALLY HOSTILE, ADELAIDE EVENTUALLY REACHES AN UNDERSTANDING WITH THE DOCTOR, BUT SHE IS NEVER REALLY A COMPANION.'

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PLANET OF THE DEAD

STORY 200

The Doctor and a cat burglar are aboard a double-decker bus when it is transported, via a wormhole, to the planet San Helios which has been left barren by a swarm of alien parasites that are poised to invade the Earth.


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Introduction

One of the most distinctive aspects of *Planet of the Dead* is the stark, solarised footage of the Dubai desert, standing in for the ravaged world of San Helios.

In recent times, overseas locations have often been used as exotic extraterrestrial environments. In its earliest days, however, *Doctor Who* didn't get out much. Whether it was the varied alien terrain of Marinus or eleventh-century Northumbria, outdoors was usually staged in the studio. It took quite some time before location filming became commonplace and, once it did, it soon became a cliché that you'd find the cast and crew gamely shooting off-world adventures in a quarry somewhere in the south of England.

The series' first trip abroad occurred in 1979 when the production team decided to set *City of Death* [see Volume 31] in Paris. In the years that followed, there were further foreign expeditions. These stories would mostly feature the places in question to take full advantage of rarely seen overseas locations. There was one exception, however: Lanzarote in *Planet of Fire* [1984 – see Volume 39] also doubled as the planet Sarn. It's an early precursor of the breathtaking location work seen in *Planet of the Dead*. Lanzarote itself was used once again in 2014, when its rocky volcanic landscape featured in *Kill the Moon* [see Volume 78].

Below: Location filming overseas.

Opposite: Malcolm is the Doctor's biggest fan!



The bright, sunny tone of *Planet of the Dead* extends beyond its holiday destination. It's great fun, with thrilling set pieces and a variety of fascinating characters: among them a cat burglar, a psychic and a fan of the Doctor…

The Doctor had met various 'fans' before. In *The Savages* [1966 – see Volume 8], the Elders had been taking a keen interest in his adventures, whereas Whizzkid from *The Greatest Show in the Galaxy* [1988 – see Volume 45] parodied the kind of person who is obsessed with the series itself. In this story, UNIT scientist Malcolm has read all the Doctor's case files, and is utterly starstruck when he finally meets his hero. A quirky, lovable kind of geek, he's a prototype of sorts for another aficionado who's introduced in *The Day of the Doctor* [2013 – see Volume 75].

Malcolm is name-checked when Osgood first appears, but she soon supplants him as UNIT's resident fan. Who knows what happened to Malcolm? Despite finally earning a place alongside the Doctor in one of those case files, he never got to pass through the wormhole and feel the alien sand beneath his feet… ■

STORY

A catsuited figure descends from the ceiling of a museum on a winch and grabs a golden goblet. [1] An alarm sounds but by then she is outside, removing her mask. SheM sees her getaway driver being arrested so she jumps onto a double-decker bus, pays with her diamond earrings, and sits upstairs... where the Doctor wishes her a happy Easter.

The bus is heading for Gladwell Road Tunnel and Detective Inspector McMillan orders the police to seal off the north end. The bus enters the southern end – as the Doctor detects rhondium particles. The bus shakes violently, disappearing from the tunnel and reappearing on a desert world. [2]

One of the Doctor's fellow passengers, Carmen, tells her husband she can hear the voices of the dead. The Doctor explains that they came through a wormhole. The driver tries to walk back through it – and reappears on Earth as a smoking skeleton. [3]

McMillan calls in UNIT and Captain Magambo takes command, establishing a perimeter guard.

The Doctor sets off across the desert with Christina the thief. [4] They spot a storm in the distance and run back to the bus. The Doctor borrows a mobile phone from one of the passengers and calls UNIT. He is put through to Magambo, who tells him they have a scientific advisor on site, Doctor Malcolm Taylor. Malcolm is delighted to speak to his hero and tells the Doctor he has measured the wormhole by setting the scanner to register what it can't detect and inverting the image. [5]

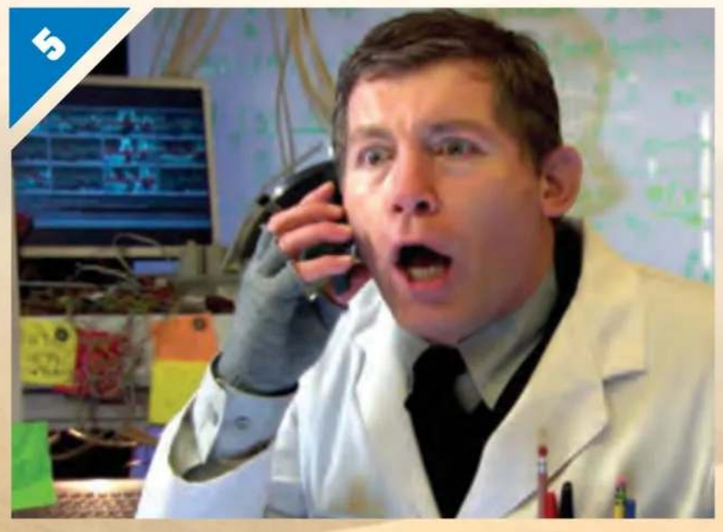
The Doctor and Christina are photographing the approaching storm when they are captured by an insectoid alien, a Tritovore. [6] It takes them to its crashed spaceship where the Doctor learns that they are on San Helios,


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which once had a population of one hundred billion – but now all the cities and people have been reduced to sand.

Malcolm calls the Doctor to inform him that the wormhole is getting bigger. Then one of the Tritovores delivers more bad news – the storm is actually a swarm of flying parasites. [7] They are creating the wormhole to travel to Earth and strip it bare.

Christina wonders what caused the Tritovore ship to crash and they take her to the top of a gravity well leading down to the engine. The Doctor spots a crystal nucleus at the bottom of the well, and Christina uses her winch to fetch it. [8] She disturbs one of the parasites trapped in the vents, grabs the crystal and ascends rapidly, but there are more of the creatures in the ship's infrastructure and they devour both of the Tritovores.

The Doctor and Christina race back to the bus. The Doctor throws away the crystal but fixes the clamps that were holding it to the wheels and uses the goblet to link the clamps' systems to the bus. [9]

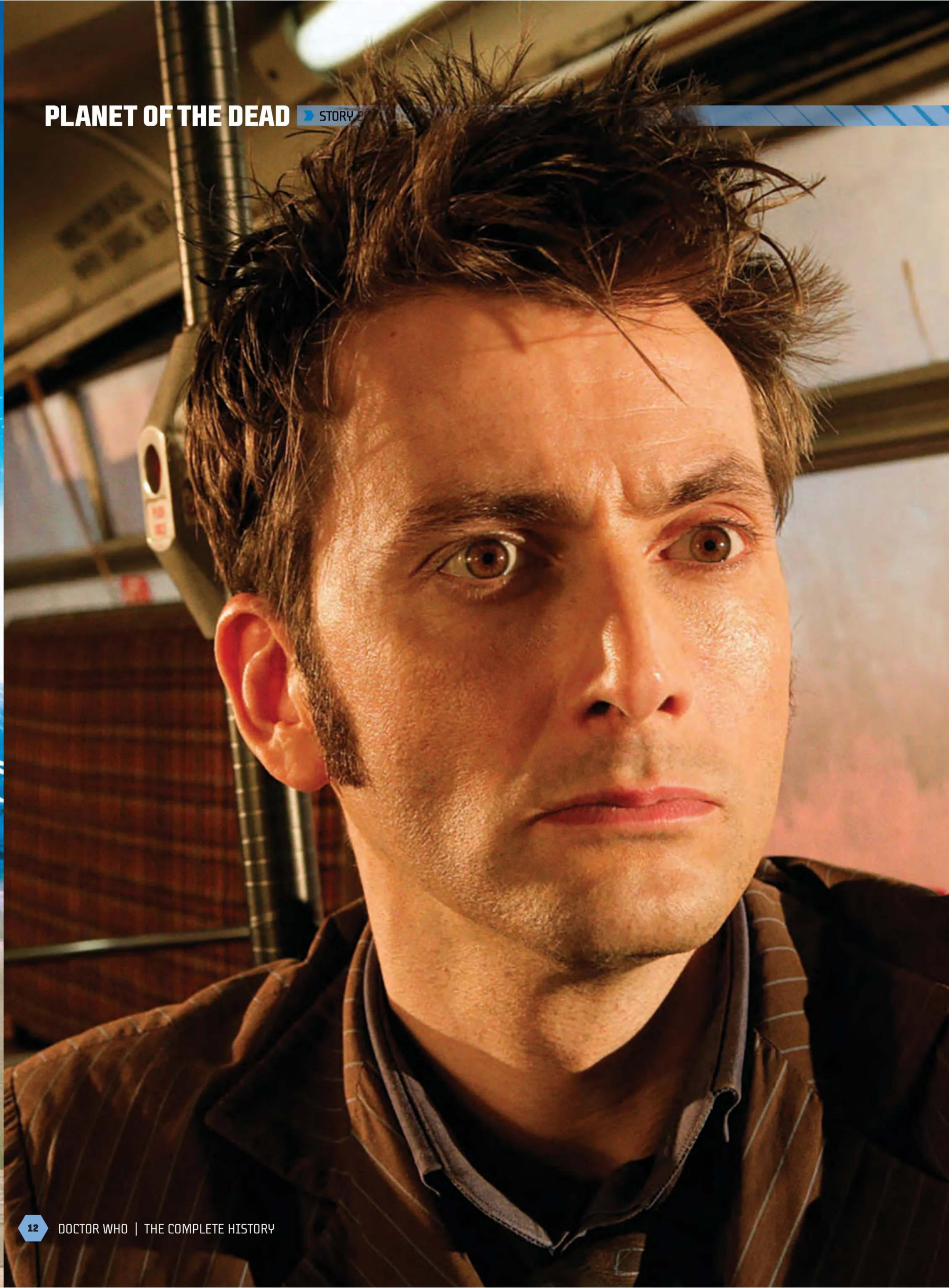
Magambo orders Malcolm to close the wormhole. He refuses, so she pulls out a gun.

With the Doctor in the driving seat, the bus takes off – as the swarm closes in. [10] The bus returns to Earth through the wormhole and soars over the streets of London. But three of the parasites follow it through. As UNIT opens fire, the Doctor calls Malcolm to tell him to close the wormhole; Malcolm closes it, despite having to contend with a small fire. [11]

UNIT destroys the parasites with rockets [12] and the Doctor lands the bus. He is hugged by Malcolm while McMillan places Christina under arrest. The Doctor uses his sonic screwdriver to unlock her handcuffs and she gets away – but Carmen warns the Doctor his song is ending: "He will knock four times..."

PLANET OF THE DEAD

STORY 2





Left:
Planet of the Dead – the 200th *Doctor Who* story.

Pre-production

By late August 2007, *Doctor Who*'s executive producer Julie Gardner was putting together a vague schedule for the three *Doctor Who* Specials to be recorded in 2009, taking into account the availability of David Tennant and his commitment to the Royal Shakespeare Company from July 2008 to January 2009. The plan was to broadcast the first Special on Christmas Day 2009, the next on New Year's Day 2010 and the final Special at Easter 2010, to lead into the new series.

However, Julie believed that there might only be time to record two Specials after all, and maybe the final programme – leading into the new series with a new Doctor and made by an entirely new production team – was in fact redundant.

Easter Special

Showrunner Russell T Davies considered moving one Special forward to Halloween 2009, although this would potentially place it against ITV1's popular talent show *The X Factor*. The other option was to make a Special for Easter 2009, but there was a question of whether there would be sufficient time. David was only able to return to BBC

'THE SPECIALS TOOK INTO ACCOUNT THE AVAILABILITY OF DAVID TENNANT AND HIS COMMITMENT TO THE ROYAL SHAKESPEARE COMPANY.'

Connections: Easter origin

› The Doctor is seen enjoying a chocolate Easter egg and comments that he remembers the original Easter, cheekily suggesting his involvement with the resurrection of Jesus on Easter Sunday, after his crucifixion on Good Friday.



Cardiff at the start of January which would leave just a few weeks for post-production after recording in January and February before broadcasting the finished show in early April. Alternatively, the Special could be squeezed in after recording on the 2008 Christmas Special *The Next Doctor* [2008 – see Volume 60] concluded at the start of May 2008, although this would leave David with only a week clear before beginning work on *Hamlet*. Another option was to record half of the first Special – the effects-intensive scenes – in May 2008 and the remainder at the start of January 2009. Russell was reluctant to go down this route in case continuity could not be strictly controlled over the eight-month gap.

On Wednesday 26 September 2007, *Doctor Who Magazine* editor Tom Spilsbury pointed out that the Easter 2009 Special was due to be the 200th *Doctor Who* story, and suggested that this might be a possible promotional hook. Russell agreed that it would be 'nice to get some sort of 200-ness into that Special'.

It had originally been Russell's intention to write all of the Specials himself, but by early April 2008 the reality of his workload was hitting home. The *Doctor Who* spin-off series, *Torchwood* had been recommissioned for BBC One as a



Below: David Tennant in *Hamlet*.

five-part mini-series to be recorded from the late summer, and would require Russell to storyline the series as well as writing some episodes. Consequently, Russell considered surrendering two of the three Specials planned for 2009/10, giving the Easter 2009 and Christmas 2009 scripts to other writers. He could then focus on the final New Year's Day 2010 regeneration script that he could write over the summer.

Russell knew that he wanted each of the Specials to be different in tone, and commented in *Doctor Who Magazine* that "the Doctor is travelling alone. Each story will have a different companion, a woman or a man of the week to team up with, some great guest casting... and it won't always be a young girl."

Co-writers

A prime candidate to write the Easter story was Gareth Roberts. After writing *Doctor Who* novels for some years while also scripting for various television series, Gareth had been involved with the *Doctor Who* production team in Cardiff since 2005 when writing the interactive game *Attack of the Graske*. He later scripted *The Shakespeare Code* [2007 – see Volume 54], *The Unicorn and the Wasp* [2008 – see Volume 58] and numerous episodes of the spin-off series, *The Sarah Jane Adventures*.

Gareth was pencilled in for the Special by mid-April, although Julie Gardner insisted that Russell should take a co-credit on both this and the following Special, as Russell's name would act as a draw to attract major guest stars, a vital move since the budget for the Specials was not as flexible as for the standard series. Russell's plan for the Easter Special was that it would be an out-and-out space opera, or at least as much as the CGI budget allocated to The Mill would allow.



Consequently, this would help eliminate some of the scheduling problems; The Mill could start work on the CGI elements in advance of recording, meaning that an Easter broadcast from a January start was possible. Inspired by the dog fights in space from the 1977 science-fiction blockbuster *Star Wars*, Russell envisaged a *Doctor Who* story with similar elements, but with the TARDIS materialising in the midst of the skirmish, and possibly being hit by one of the spacecraft. The episode would partially send up the conventions of such space operas, by having the TARDIS block the path of one space fighter which had to pull up with a squeal of breaks; the Doctor would then talk to the female pilot aboard the craft, and she would become the first of three new companions, each of whom would join the Doctor for one of the Specials.

Subsequent to this, the Doctor would be taken to a military space base where he would learn about the space

Above: Going it alone: David Tennant wouldn't have a regular companion for his final run of episodes.



Connections: Nice gnashers

- Munching on his Easter egg, the Doctor comments that he wants to keep his teeth; he had been particularly struck with his new teeth after his previous regeneration in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50].

PLANET OF THE DEAD

STORY 200



Above: The Chelonians, aliens from novels by Gareth Roberts, were originally to have featured in the Special.

war. Again, defying the cliché, one sequence would see the Doctor flying into battle, but then activating a weapon-jamming device to stop the carnage of the usual space war. At the conclusion of the story there would be a happy ending, with the Doctor departing in the TARDIS and the female pilot leaving in her craft – both would be laughing at having stopped the conflict.

Star Trek

As an alternative, Russell had in mind possibly revising another space opera idea that he had considered in late 2004. This had been a possible crossover between *Doctor Who* and the American series *Star Trek: Enterprise* being made by Paramount Television and screened in the UK by Channel 4. Russell wanted the Doctor to arrive aboard the *USS Enterprise* and have fun as the Time Lord shattered "all that Starfleet pomposity". However, *Enterprise* had been cancelled in early 2005, and so any plans for such a story in the 2006 series of *Doctor Who* were abandoned. Russell now considered setting a *Doctor Who* Special aboard a pastiche version of the famous starship, possibly called the *Endeavour*. However, he was unsure about making one of his last stories effectively a spoof, even though he believed that he and Gareth could craft a good script.

Russell also considered whether he should link the Easter episode forward into the Christmas 2009 Special with a 'What? What?? What???' moment in the TARDIS akin to the climax of stories such as *Army of Ghosts/Doomsday* [2006 – see Volume 53] and *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56]. His intention at this stage was to have the Doctor hearing a knock on the TARDIS door and opening it to come face-to-face with acclaimed actress Helen Mirren, who it was hoped would be playing the companion for the subsequent episode.

On Wednesday 16 April 2008, *Doctor Who Magazine*'s Benjamin Cook followed up on Tom Spilsbury's earlier thought and emailed Russell to suggest that maybe the spaceship in the *Star Trek* pastiche could be called *Voyager 200* or *Endeavour 200*. Also around the same time, Russell asked Julie Gardner if – in the wake of recording in Rome for *The Fires of Pompeii* [2008 – see Volume 57] – it would be possible to do some overseas location work for one of the forthcoming Specials, ideally a desert for a confrontation between the Doctor and the Master.

The commission for the Special came out of the blue for Gareth when he was contacted about co-writing the script with Russell; the pair had worked together at Granada in the 1990s and had already co-written *Invasion of the Bane*, the 2007 début edition of *The Sarah Jane Adventures*. "I've only done 'historicals' so far," explained Gareth in *Doctor Who Magazine*,



Above: Taking the bus... the starting point for this adventure.

"and [Russell] wanted to use some more of the wild sci-fi imagination he remembered from my old Virgin [*Doctor Who*] books." Abandoning the *Star Trek* spoof, Russell asked Gareth to develop the space war scenario, and suggested that one of the elements he should include in his storyline was the alien race of the Chelonians. Gareth had created the long-lived, turtle-like aliens, whose space empire had been introduced in *The Highest Science*, a novel in the series of *Doctor Who: The New Adventures* published in February 1993. The species had subsequently featured in some of Gareth's other work including *Zamper* (a *New Adventure* published in August 1995) and *The Well-Mannered War* (part of the *Doctor Who: The Missing Adventures* series and published in April 1997).

"Russell liked the image of a tube train on a desert planet in my creakingly ancient Virgin *Doctor Who* novel *The Highest Science*," Gareth told *Doctor Who Magazine*. In this earlier story, the 8:12 train from Amersham to Aldgate was caught in a Fortean flicker and transported to the legendary desert planet Sakkrat, along with a platoon of Chelonians who aimed to exterminate humans as universal parasites. The train suggested another familiar form of transport to Russell; a red, double-decker London bus would travel through a wormhole and end up in the dogfight in space. "That bus was the starting point for the story," Russell told *Radio Times*, "A bunch of everyday commuters stranded on an alien world. I wanted big pictures, vivid images, something that would burn into kids' minds. In 60 years'

Connections: On the buses



- The Doctor's observation that humans on buses always blame him when strange things happen to them refers to his experiences aboard the *Crusader 50* shuttle bus in *Midnight* [2008 - see Volume 59].

PLANET OF THE DEAD

STORY 200

'RUSSELL T DAVIES ENVISAGED SOME "FRIENDLY OUTER-SPACE FLIES".'

time, they'll still remember 'the one with the bus'." Although most of the classic Routemaster buses had been retired from service in 2005, Russell decreed that in the *Doctor Who* universe this was still a regular mode of transport in the city.

Gareth was enthusiastic about the gritty setting of a space war, and indicated to Russell that this was a style of story he thought worth pursuing. By late July, the writer had developed a treatment for the Easter script that was read by Russell as he worked on the scripts for the *Torchwood* series, and by Julie Gardner while she was in Los Angeles to attend Comic-Con International. Russell felt that Gareth had diverged from the original notion of a gritty story; after the opening of the dogfight in space, the Doctor and his space pilot companion reached her space base which turned out to be more like a lavish hotel complete with bellboys. It was here that another plot strand was introduced; the guests at the establishment were vanishing, being taken down to the basement where they were being implanted with alien eggs – the eggs being a reference to Easter. However, Russell was unconvinced by the hotel element, and some aspects were similar to a story that he had considered for the Christmas 2009 Special and which he had given to Phil Ford to develop for the next Special.

Breathing space

The notion of the bus emerging into space caused a plot problem; it meant that the Doctor needed to set up an oxygen field for the commuters to breathe. This could be avoided by transferring the action from space onto a planet with a suitable atmosphere... and the ideal setting was the desert which he had considered using for the Earthbound final Special. This meant reallocating the planned overseas shoot, but as Russell explained in *Doctor Who Confidential*, "You just have a problem shooting alien planets in this country." If location recording took place in a real desert, it would no longer be practical to have actors dressed in heavy costumes as Chelonians, and so simpler alien outfits would be needed. Consequently, Russell envisaged some 'friendly outer-space flies' who had also crashed on the alien world; their spaceship would have clamps which the bus needed to get home. This would climax with the strong image of the bus flying over London at the end of the adventure when the passengers returned home. At an early stage, Russell consulted with production designer Edward Thomas who agreed that recording scenes showing a London bus in a desert such as Tunisia would be practical.

The inclusion of the alien fly-like beings continued Russell's love of the development of familiar creatures as a simple visual shorthand for the audience, such as the rhino-like Judoon



Above: Strong image: the episode's grand finale as it was eventually realised.



Connections: Faraday

- Christina refers to the bus acting like a Faraday cage; this is an enclosure formed by a conducting material or mesh that blocks electric fields, invented by English scientist Michael Faraday in 1836.



Connections: No vacancy

- When telling Christina that she cannot join him in the TARDIS, the Doctor explains that he has lost the previous people who had travelled with him, referring specifically to his companions Rose, Martha and Donna.

Pardon my French

- Christina speaks French, telling the Doctor, "*Oui, mais pas si nous allons vers un cauchemar*," meaning, "Yes, but not if we're going towards a nightmare."

in *Smith and Jones* [2007 – see Volume 54] and the Cat Nuns in *New Earth* [2006 – see Volume 51]. He was also influenced by the 1958 horror film *The Fly* (in which a scientist's genetic make-up became corrupted with that of a fly) and liked the notion of multi-faceted point of view shots through the aliens' eyes.

The loss of the space war narrative also meant the loss of the space pilot companion, and so a new sidekick was needed. It was suggested that this could be a tour guide called Rebecca who was working on an open-topped bus. Gareth was developing a new storyline set on the alien planet and had introduced a new threat in the form of alien stingrays that would be realised by The Mill. The writer's idea of Rebecca was a character like Tracy Turnblad from the 1988 comedy film *Hairspray*, a 'big, happy, fat girl' who was in a dead-end job but whose time with the Doctor made her more confident. It had originally been envisaged that Rebecca would depart into space as an ambassador to the Chelonians before the turtle-aliens had been removed.



Hermione the thief

In the afternoon of Monday 28 July, Russell had a new idea to add to the storyline; he had been unhappy with Gareth's visualisation of Rebecca, and suggested that instead the new companion could be Hermione, a top-class jewel thief. Russell had been inspired by the Black Canary, a female martial arts expert and master thief who débuted in DC's *Flash Comics* in 1947 and became a member of the Justice Society of America as she used her persona to infiltrate the world of organised crime. Russell now saw the story as opening with Hermione stealing something from a security vault, boarding a bus where she meets the Doctor, and the bus being pursued by a police car as it passes through a wormhole. At the end of the tale, believing she would be heading off into time and space with the Doctor, Hermione would be arrested... but then escape. For the Doctor and Hermione's relationship, Russell had in mind the relationship between Audrey Hepburn and Cary Grant in the romantic 1963 comedy thriller *Charade* or the pairing of Maximilian Schell and Melina Mercouri in the 1964 heist caper *Topkapi*.

Gareth was galvanised by the notion of Hermione, following a discussion with Russell on Tuesday 29 July. On Friday 1 August the pair met up to talk about the Special, before Russell returned to scripting *Torchwood*. By the middle of the month, Gareth had revised his treatment, which was now based more around the



new companion whom he saw as an intelligent, glamorous figure akin to a Victorian-style adventurer. "She's different from any companion we've had so far," explained Gareth to *Doctor Who Magazine*. "She's had adventures of her own before she met the Doctor."

On Monday 11 August, the new producers of *Doctor Who* were decided upon. Phil Collinson had left after *The Stolen Earth/Journey's End* [2008 – see Volume 60], followed by Susie Liggat whose final episode was *The Next Doctor* [2008 – see Volume 60]. Taking over on a regular basis would be Tracie Simpson. Tracie had been involved in television production since the 1980s, and had been the production manager for most of *Doctor Who* from 2004 to 2006, after which she had worked on various episodes prior to her departure from BBC Wales in early 2008. However, her knowledge and experience of television production in general and *Doctor Who* in particular made her ideal for the role. Tracie would produce three of the four Specials which were now planned; she would handle the Easter Special when it started recording in January 2009 and then supervise the episode's extensive post-production to ensure it met its April broadcast. In the meantime, the later Special would be produced by Nikki Smith – latterly working under her married name Nikki Wilson – who had been a script editor on series such as *Trial & Retribution* and *The Bill* before becoming an assistant producer on *New Street Law*. Nikki had script-edited *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] for *Doctor Who* in 2007, and at the start of 2008 had become the producer on the second series of *The Sarah Jane Adventures*. Having concluded the second Special, Nikki would then go on to produce the third series of *The Sarah Jane Adventures* and Tracie would return to produce the final two Specials.

During late August, Russell reconsidered his choice of companion for the Easter Special. Rather than the exotic character of a jewel thief, the showrunner thought it might be more interesting to make the companion a more ordinary woman who would be on the bus when it was transported through the wormhole. Envisaging the companion as a housewife with a dull husband called Trevor (who didn't even know when her birthday was), Russell thought that actors such as Kathy Burke, Brenda Blethyn or Gwen Taylor would be ideal for the part. By early September, Russell had completed his scripting for *Torchwood: Children of Earth* and was able to turn his attention to the *Doctor Who* Specials.

Gareth delivered his first draft for the Easter Special on Wednesday 10 September, which Russell was delighted with. Roberts had made the 'Hermione'

Connections: Time crime

- Talking about the TARDIS, the Doctor admits to Christina that he stole his "little blue box" from "my own people"; this had originally been established in *The War Games* [1969 – see Volume 14].



Opposite:
The Tritovores: a different point of view.

Above:
The Doctor's new companion would be an adventurer in her own right.



‘CHRISTINA WAS THE IDEAL PERSON TO BOARD THE TARDIS, BUT NOT AT THIS POINT IN THE DOCTOR’S LIFE.’

character a posh cat burglar whom he named Lady Christina, but Russell was still tempted by making the Doctor's cohort an ordinary housewife called Eileen. Next day, Gareth met up with Russell at the BBC Television Centre for a script meeting. Although Russell liked Christina, he also asked Gareth to devise a version with Eileen as the secondary character; they had the luxury of a month or so to make a decision. Also on Thursday 11 September, Jen Blackburn of *The Sun* penned a story entitled *Paul McGann back as Dr Who* which claimed that the Eighth Doctor actor would reprise his incarnation seen in the 1996 TV Movie, filming in October or November 2008 for one of the four 'feature-length' Specials. The anonymous 'insider' was quoted as saying that the Special would feature flashback scenes to the Time War. However, the following day, a BBC spokeswoman announced, "There is no truth to the story at all."

A bit of Romana

By Tuesday 16 September, casting director Andy Pryor had looked at well-known performers to play either Eileen or Christina in the Easter Special. Since none of the available casting ideas for Eileen excited the production team, it was decided that Gareth would only proceed in drafting scripts featuring Christina. "There's a bit of [the Doctor's Time Lord companion] Romana about her," observed Russell of the new companion in *Doctor Who Magazine*. "We did talk about that, because both Gareth and I have fond memories of those Mary Tamm and Lalla Ward days when the TARDIS team would be like two aristocrats whizzing through space and time together." However, Russell was aware that Christina was the ideal person to board the TARDIS, but not at this point in the Doctor's life; "She would be the perfect companion," he noted on *Doctor Who Confidential*, "but he has to turn her down."



Above: Christina joins the Doctor.

Gareth went on to generate another four or five drafts by the start of November, meeting up with Russell on Tuesday 7 October to discuss his progress, while location problems on *Torchwood* took Russell away from his work on *Doctor Who*.

With a complex overseas shoot envisaged for the Easter Special, many planning and design aspects were under way during October. James Strong was announced as the director for the Special; on *Doctor Who* he had previously directed *The Impossible Planet/The Satan Pit* [2006 – see Volume 53], *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55], *Voyage of the Damned* [2007 – see Volume 57] and *Partners in Crime* [2008 – see Volume 57], and had since directed *Bonekickers* and *Hustle* for BBC One. A key consideration was the location of the alien world.

Connections: Man from space

When Christina calls the Doctor "spaceman", he comments that he once had a friend who had called him that. This is a reference to Donna Noble in episodes such as *The Runaway Bride* [2006 – see Volume 54], *Planet of the Ood* [2008 – see Volume 58], and *The Fires of Pompeii* [2008 – see Volume 57].



"A beach in Wales, especially in February, would have just looked like, well, a beach in Wales," noted Tracie in *Radio Times*.

North Africa, Morocco and Tunisia were considered, but another candidate was Dubai, the second largest of the seven emirates of the United Arab Emirates, located on the southern shore of the Persian Gulf. It was felt that Dubai was more amicable to film crews, and it also offered a suitable desert venue which was only 20 minutes travelling time from a unit hotel, as opposed to several hours at other locations. Also, there was a production company called Central Films based in Dubai which had worked with the BBC in 2006 for location work on *Into the Dark*, an episode of BBC One's *Holby City*. Tracie Simpson had co-ordinated the shoot in Rome for *The Fires of Pompeii* and told *Doctor Who Magazine* of the Easter Special, "We were always considering going abroad, because we had to shoot it in January or February, when the chances of us having good weather and good light on a beach in Wales is so slight." Speaking to the *Daily Telegraph*, Russell explained, "It was one of my last chances to stretch my wings, because one of the hardest things to do is an alien planet. Frankly, you end up in a quarry or a beach. And I'm quite happy to do things in a quarry or a beach – but this just gives us the size for once. We'd budgeted very wisely, and we actually had the scope to give you an endless horizon."

Below:
On location in Dubai.



The move to HD

Another significant aspect of production was that the Specials were to see the transfer of *Doctor Who* from the 625-line definition it had enjoyed since December 1967 into the new world of high-definition television. "This is something we've been wanting to move towards ever since *Doctor Who* returned to production in 2005," explained Julie Gardner in *Doctor Who Magazine*. "We've been planning this for many months now, in conjunction with the art department and The Mill and all the design teams." The BBC HD channel had run as a trial from May 2006 before having a full launch in December 2007; *Torchwood* had been one of the first dramas to be made by the BBC in HD. HD camera tests for *Doctor Who* had been carried out as early as February 2006, although at this point it was felt that the complex CGI work needed for the stories would not make it practical for the series; also, slow-motion had not been possible in HD. Over the summer, *Doctor Who at the Proms* had been recorded in HD for broadcast on the new channel. James Strong was also familiar with this method of production from his work on *Hustle*. Now, with the reduced schedule of just four episodes, it was felt that the budget, technology and experience gained on *Torchwood* were sufficient to allow *Doctor Who* – as one of the BBC's flagship programmes – to embrace the new standard of television.



Gareth's latest draft, completed by Wednesday 5 November, was a delight for Russell, as it was so polished he felt that there would be little work to do on it. By now, the story also contained an old woman with psychic powers and UNIT – the Unified Intelligence Taskforce – the military organisation originally called the United Nations Intelligence Taskforce when introduced in *The Invasion* [1968 – see Volume 13]. Gareth had loved the character of UNIT's Captain Magambo in the alternate Earth episode *Turn Left* [2008 – see Volume 59] and wanted to bring her back, commenting in *Doctor Who Magazine*, "She's absolutely pragmatic and unsentimental." To contrast with her in a double-act, a new character called Malcolm was devised to fill the same role that the Doctor had when he had worked with UNIT during his exile to Earth by the Time Lords – that of scientific adviser.

At this stage, there were still many differences from the broadcast version. Originally when the Doctor and Christina were talking in the desert, the thief commented that when she was little, she also wanted to be transported somewhere else like the children entering the magical kingdom of Narnia through a wardrobe in CS Lewis' 1950 fantasy *The Lion, the Witch and the Wardrobe*, or Dorothy being whisked away to the land of Oz in L Frank Baum's 1900 tale *The Wonderful Wizard of Oz*. "When I was a kid, I used to look up at the night sky and think, 'Wolverhampton is somewhere up there,'" quipped the Doctor in reply.

With Dubai selected for location recording of the episode's desert exteriors, to allow for the complexities of working overseas the script needed to be locked down for the production's tone meeting in late November. By the middle of the month, Russell was aware that his *Torchwood* commitments had left him behind schedule, but spent Monday 17 to Wednesday 19 November going through Gareth's script. The setting of the Gladwell Road Tunnel for the disappearance of

Above: Captain Magambo makes her second appearance in the series.



Connections: UNIT alert

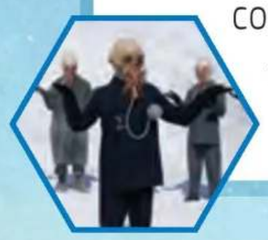
- Magambo declares a "Code Red" alert, which had previously been called in both *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] and *The Stolen Earth/Journey's End* [2008 – see Volume 60].

PLANET OF THE DEAD

STORY 200

Connections: The end...

- Carmen's premonition in which she tells the Doctor, "Your song is ending, sir," recalls the Ood's warning to the Doctor at the conclusion of *Planet of the Ood* [2008 – see Volume 58].



the bus was something that Russell felt gave a spooky setting and also suggested the start of a journey somewhere. Thought had been given to the survival of the two friendly fly-like alien Tritovores encountered by the Doctor, but if the pair were rescued on the bus this meant complications for UNIT finding them homes; as such, both insects perished in their vessel. The alien menace of the stingrays represented a primitive instinct simply to devour as part of natural survival; "They're just spawning. It just happens that planet Earth is getting in their way," commented Russell on *Doctor Who Confidential*. In celebration of the 200th story, the bus route was made the 200.

The tone meeting for the Easter Special was held on Thursday 20 November – four days earlier than usual to allow extra planning time for the Dubai shoot. Russell's tone word for the adventure was 'joyous'. Nevertheless, the writer was aware that the final scene, in which Carmen, one of the bus passengers, spoke to the Doctor about his future was far darker and ominous in tone: "A warning that trouble's on its way," he observed on *Doctor Who Confidential*.

In the wake of the tone meeting, pre-production got under way... and by Sunday 23 November Russell realised that his work on the script of the Special was more than he had anticipated.



Nevertheless, he had completed the draft five script for the still-untitled story ready to be issued on Monday 24 November, when pre-production officially began. Notably, a sequence about alien pictograms was dropped when Gareth and Russell came up with the Doctor and Christina being shown a series of projections by the alien Tritovores.

The two buses

The bus which was needed in Dubai was a major consideration, and two near-identical seven-ton, ex-fleet 1980 Bristol BLMC VR models were purchased; one for use on location in Cardiff and in studio and one for the desert sequences. The design team modified the vehicles to make them match, and dressed them with identical fake adverts, one of which was 'Neon by Naismith', a mobile phone advert referring to the billionaire Naismith whom Russell planned to feature in the final Specials.

After speaking to the Ministry of Defence and Royal Air Force to see if a bus could be flown out to Dubai, it transpired that the weight of the vehicle made this impossible. It was decided that the best option was to send one of the buses by sea, leaving the UK in early December to be in place for the desert shoot in early February. A route which avoided known trouble spots was worked out so that it could safely be transported. Driven from Cardiff to the London Thamesport Container Terminal, the vehicle was lifted onto an open pallet and lashed down to a ship's deck for the journey.

The Mill started to model both the stingrays and the London bus that would be realised in CGI. For the latter, they had been provided with reference photographs of the vehicles taken outside BBC Wales in November. Meanwhile, Millennium FX developed a clay sculpture of the Tritovores. Key props such as the Tritovores' blaster, gravity plate, and the Doctor's device for detecting rhondium particles, were designed by Richard Shaun Williams.



Above: The bus featured branding that would tie in with the Tenth Doctor's final story.

Opposite: A swarm of ravenous alien stingrays – heading for Earth!

By Tuesday 2 December, James Strong, Edward Thomas and Tracie Simpson were in Dubai on a production recce. This went very well, with high-definition plate shots taken of some of the desert vistas onto which The Mill could start adding CG elements for the swarm of stingrays. For these, the lighting of the blue December sky would be re-graded along with the hazier image expected during the February shoot, and the sky would be made bluer than it actually was. Central Films was able to furnish helicopter shots of the desert purchased from Atlas Television in Dubai to assemble a rough-cut early in 2009 prior to the overseas shoot; the first sight of the swarm was inspired by the sandstorms seen in the 1999 movie *The Mummy*, with a computer programme called Massive used to fill in the background stingrays.

On Thursday 4 December, Russell discovered that the script for the Easter Special ran short at only 54 minutes and

PLANET OF THE DEAD

STORY 200



Above: The cast of the 2007 series of *Bionic Woman*.

so added in some extra material. But there was a bigger problem in sight. By Tuesday 16 December, the production team was informed that the additional funding made available to make *Planet of the Dead* – the title allocated to the story – and the other Specials in HD had been withdrawn, even after HD plates had been recorded in the desert. Money concerns also meant that effects might have to be lost from the Easter Special. Fortunately, by the following day, additional funds had been secured which would take the four Specials back into HD – but on a reduced effects budget. This meant that to complete *Planet of the Dead* as envisaged, a major CGI element would have to be removed from the script for the second Special.

Following another tone meeting for *Planet of the Dead* in mid-December, Russell T Davies and Julie Gardner recorded a commentary for *The Next Doctor*. They were reluctant to reveal the precise schedules for transmission of the 2009 Specials in advance, but could reveal that *Planet of the Dead* featured UNIT and characters called Christina and Malcolm. "Malcolm is going to be marvellous. He will have a spin-off series," enthused Russell of the story that was due to start recording on Monday 19 January.

Casting Christina

At the press launch for *The Next Doctor* on Thursday 18 December, Russell revealed that there would be overseas work on the Specials, commenting, "It's going to be quite exotic. I can't tell you where, but we've got four days filming abroad, to give it a bit of size and a new feel to it." He also noted that each Special would feature a different companion. At the same time, the production team confirmed its first major guest star for the Specials. Christina would be played by Michelle Ryan, the Enfield-born actress who had found fame as Zoe Slater in *EastEnders* from 2000-5, and in 2007 had starred as Jaime Sommers in the short-lived NBC series *Bionic Woman*. "I first heard about the part just before Christmas and it appealed to me," Michelle told the CBBC website, "I was so engaged with the character, with her journey, and it was just a really interesting, dynamic script and few of those come along for young actresses, so I was kind of like... 'Yeah, I'd like to be a part of this.'" Having not seen *Doctor Who* before, Michelle acquired some DVD sets of the series, which she enjoyed.

A completed shooting script for *Planet of the Dead* was issued on Friday 19 December. The title of the Easter Special was revealed to viewers in the closing credits of *The Next Doctor* on Christmas Day 2008. 2009 began with the revelation via *Doctor Who Confidential* on Saturday 3 January that the new Doctor would be

Connections: Favourite adventure

The Doctor asks Malcolm if his favourite UNIT file is the one on the giant robot; this refers to the début story of the Fourth Doctor, *Robot* [1974/5 – see Volume 22] in which the Doctor and UNIT come up against the K1 robot which grows to giant proportions.



"MALCOLM IS GOING TO BE MARVELLOUS. HE WILL HAVE A SPIN-OFF SERIES."



Above: Multiple buses – the scene in Dubai is recreated in Wales.

played by Matt Smith. "Bad news, you didn't get the part of the new Dr Who," an agent told a despondent Dalek in the Matt cartoon which appeared in the *Daily Telegraph* on Tuesday 6 January...

At 5.00am – or 1.00am in England – on Monday 5 January, there was an accident at a container dock in Jebel Ali, a port town to the southwest of Dubai. An 18-tonne container was dropped onto some cargo on an open pallet. The paperwork for the incident was completed, and the damage was assessed so that the property's owners could be informed...

On the morning of Thursday 8 January, James Strong was leaving his flat when he received a phone call from Julie Gardner in London to inform him that there had been "a little accident with the bus". Arriving at the production office, he was shown a photograph of the mangled vehicle following the impact of another container on its roof. From his home in Manchester, Russell T Davies was called in for an emergency meeting in Tracie's office so that the situation could be discussed.

The extent of the damage was not clear, and nobody was sure if the bus was safe enough to be used for the desert scenes; the port was also closed for the weekend so nobody could examine it. If the other bus already held by the BBC was to be shipped out to reach Dubai in time, it needed to be despatched within 11 hours... after which a third bus would need to be found within days to replace the second one, ready for work in Cardiff. Since it would be difficult to locate a third matching vehicle in time, this was ruled out, leaving the crew with the smashed bus in the docks to use in production. "I actually laughed and laughed," Russell told *Time Out*. "There was frantic work for a lot of people, but I thought of the solution in about a minute flat: that's just what happens when a bus goes through a wormhole, it looks a bit worse for wear. You won't even notice the rewrite. The most important thing was that no-one was hurt."

Members of the design team were sent out to Dubai to assess the state of the vehicle and to make it safe so that it could be towed out to the desert location on a low loader for cast and crew to work in. The bus was to be stored at Dubai's AAA Service Center where general manager Frank Murray attempted to make it roadworthy.

The Mill was also informed so that the damaged version of the bus could be rendered for the closing sequences as opposed to that which they had been working on since November; revised photographs of the impacted vehicle were supplied as soon as possible. Furthermore, a third matching bus would have to be purchased, and be similarly damaged in Cardiff for the later scenes; this could be achieved by using a telehandler to cave in the top deck once strategic cuts had been made to the vehicle.

On Tuesday 13 January, the production team was finalising casting on *Planet of the Dead*, and there appeared to be a strong chance that the comedy actor Lee Evans – whose movie work included *Funny Bones* and *There's Something About Mary* – would be available to play the role of Malcolm. Lee and his daughter Mollie were both great fans of *Doctor Who*, and by a coincidence, one of his comedy routines concerned a character called Malcolm. It was the first assistant director, John Bennett, who had suggested Lee, with whom James Strong had worked on promotional items and had known for some years.

The beginning of the end

David Tennant started making a video diary of his final days as the Doctor on Wednesday 14 January, as he returned to his Cardiff flat which he had loaned out to *Torchwood* producer Peter Bennett for the last few months. "The beginning of the end for me as Doctor Who," he ruminated as he prepared to leave London. "It's a slightly odd feeling today heading off to start that. It's been a mad old four years..."

Arriving at the readthrough at the St David's Hotel later that day, David introduced himself to cast and crew as "Matt Smith", and then chatted on camera to Julie Gardner, Russell T Davies and guest-star Michelle Ryan. "It's a relief to be back because I'm coming home," he commented. In the months since he had recorded *Music of the Spheres* (the short produced especially for *Doctor Who at The Proms*), David discovered that he had to remind himself of the voice he used as the Doctor, by re-watching DVDs of his early episodes. "I found it quite tricky to get into the mindset again," he admitted to *Doctor Who Magazine*.

Of the cast, Noma Dumezweni reprised her role as Captain Erisa Magambo, a character who had not met the Doctor in the narrative of *Turn Left*. Playing Barclay was Daniel Kaluuya, whom James Strong had seen in a play at the Royal Court, and who had previously auditioned for Cline in *The Doctor's Daughter* [2008 – see Volume 58], while also writing and appearing in the E4 drama *Skins*. David Tennant was delighted to find that his old friend Adam James (the son of Polly James, who had been a guest star in *The Awakening* [1984 – see Volume 38]) had been cast as DI McMillan; David and Adam had worked together 10 years earlier at the Manchester Royal Exchange, and Adam had been keen to play a role in *Doctor Who*. James Strong had directed Adam during 2008 in *Hustle*, and the actor was also the godson of Jon Pertwee who had played the Third Doctor.

Russell spent Thursday 15 generating pink page rewrites for *Planet of the Dead* based on both the readthrough and the damage sustained by the bus in Dubai. The new material indicated that Carmen and Lou were no longer sitting at the back of the bus, added all the material



Below: David Tennant with co-star, and old friend, Adam James.

about the vehicle being damaged as it passed through the wormhole (such as the Doctor and Christina opening the doors manually when the hydraulics failed), relocated the Doctor speaking to Magambo on the phone from the vehicle's upper deck, added Christina asking the Doctor if the bus was in a fit state to make the return journey to Earth, and also all the dialogue where Christina questioned the Faraday cage properties of the wrecked bus prior to ordering the passengers back aboard. Other changes removed Dennison from being at McMillan's side when Christina was spotted (giving the sergeant's dialogue to McMillan), added a cutaway to a traffic control centre where a female operative confirmed that the tunnel was sealed, made minor dialogue changes for Carmen and Lou, removed the Doctor commenting on the crystal being half a mile down inside the Tritovore ship, inserted the Doctor's comments about the stingrays moving around the craft's infrastructure, extended the Doctor and Christina fleeing the Tritovore vessel, inserted Angela on the mobile phone to Suzanne, and also Magambo's comment, "I don't believe it, guns that work!"; this last item was a reference back to UNIT's weapons being jammed in *The Sontaran Stratagem/The Poison Sky*.

Originally, the episode was to have opened with a caption setting the scene of the 'International Gallery, London'. In the shooting script, Lady Christina de Souza was initially introduced in her masked guise as having 'clever, calculating eyes' and then 'pulls off her mask, to reveal she is beautiful, ice cool,



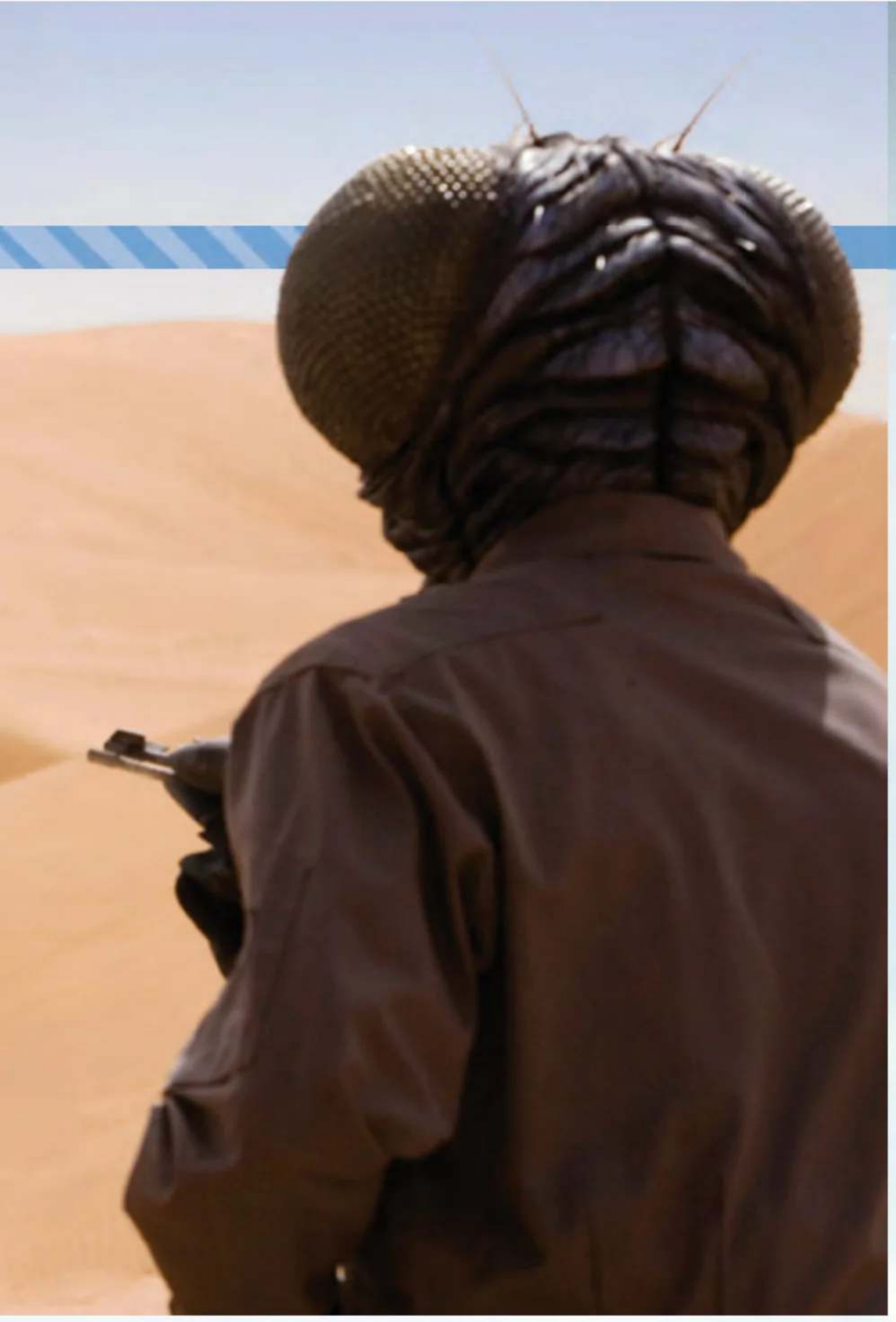
late 20s'. Her cohort, Dimitry, was a 'ruggedly handsome man in his 30s.' Of the constabulary, DI McMillan was seen as '40s, grizzled, barking orders' and Sergeant Dennison was simply in his '30s'. Aboard the bus, Nathan was '20, [wearing] white T-shirt & jeans', Carmen and Louis were seen as a 'nice old couple in their 60s', Barclay was '16, [with] tinny R&B coming from his phone' and Angela Whittaker was 'mumsy, 40s, laden with shopping bags'; their driver was simply in his '30s'.

Angry chirrups

Before they appeared fully, the Tritovores were heard to 'talk in angry chirrups' which were written in the script along the lines of "<Chirrup chirrup>" and "<Chirp chap! Chirrup!>" The first visual glimpse of them was to be 'an alien hand, covered in wiry, black insect hair' then later a 'brief glimpse of a bulging eye, the Tritovore face' finally revealing a creature which was 'six-feet

Connections: The Earth moved

› In the conversation after passing through the wormhole, Barclay recalls when planets appeared in the sky which Nathan comments had been when the Earth moved; this refers to the events of *The Stolen Earth/Journey's End* [2008 – see Volume 60].



Left:
The Tritovores as they were revealed on screen.

tall, its humanoid body in a flight suit, with a simple printed insignia. It has the head of a giant fly – two huge multi-faceted eyes in a bristling black skull. Mandibles twitching. This is Sorvin.' The Tritovore's vessel was made of 'industrial black metal [and] the size of a jumbo jet'.

When UNIT arrived on the scene at the fictitious Gladwell Road Tunnel, the troops had with them the 'great big mobile HQ van' referring to *The Sontaran Stratagem/ The Poison Sky*. Sergeant Ian Jenner was described as '30' while UNIT's latest scientific adviser, Dr Malcolm Taylor, was outlined as '30s, enthusiastic, a boffin'.

Looking back into the past of San Helios, the Doctor and Christina were shown 'a lush, green planet' while San Helios City was 'a beautiful Aztec-type city of ziggurats and walkways' in reference to the civilisation of central Mexico from the fourteenth to sixteenth centuries. The stingray-like creatures were described as being 'grey but with a metallic exo-skeleton glinting in the sun. Bolts of lightning shoot through the swarm, like it's generating electricity.'

The events of the episode were envisaged as covering a period of about two and a half hours from 8pm one evening at Easter. Christina made her heist at 20.02, escaping to board the bus at 20.07 and being spotted by McMillan at 20.10. During the ensuing chase, the bus vanished at 20.14 and was transported to the alien desert. The bus driver made his fatal attempt to get home at 20.21, after which Christina took charge of the castaways at 20.25 and – back in London – UNIT arrived at 20.35. The group started to dig out the bus at 20.40, with the Doctor and Christina surveying the desert at 20.50, and then returning to the bus to speak to UNIT from 21.10. The Doctor and Christina left the bus at 21.20 and encountered the Tritovore at 21.37, entering the aliens' ship at 21.40. By 22.00, the Doctor had formulated his plan, with Christina grabbing the crystal at 22.05 and narrowly escaping from the Tritovore ship two minutes later. The Doctor returned to the bus at 22.15 and the 200 took off at 22.21, returning to London at 22.24. By 22.27, the battle against the stingrays was over and the bus landed, with Christina departing again at 22.30.

The overseas venue of Dubai sparked controversy in *The Guardian* when Gareth McLean declared *The Doctor in Dubai: dubious indeed* on Friday 16 January.

On Sunday 18 the *Sunday Mirror* broke the casting news for *Planet of the Dead* in Louise Ford's story, *Doctor Who's new assistant set to be ex-EastEnders star Michelle Ryan*... but didn't get it quite right. The article claimed that the actress 'is being lined up as *Doctor Who*'s new assistant... to replace Freema Agyeman in the new series next year' to 'star with previously little-known actor Matt Smith'. ■

Production

Day one of the first recording block on the '*Doctor Who* Specials' dawned on Monday 19 January. Production commenced with the first in a fortnight of night shoots for James Strong and his team. Work on the first night was scheduled to run from 4.30pm to 3.30am at the impressive atrium of the Welsh National Museum in Cathays Park, Cardiff; "These places are so kind to us," observed Russell on *Doctor Who Confidential*, the crew of which was present for the night's work. Recording only required Michelle Ryan of the main cast. Christina's escape from the museum was recorded first, followed by the heist itself. Stunt arranger Lee Sheward was on hand to supervise all the action material while Bob Schofield and his team attended to all



'MICHELLE RYAN WAS DETERMINED TO DO AS MANY OF CHRISTINA'S STUNTS AS POSSIBLE.'

the wirework requirements when the lady thief was suspended above her prize. The problem of how to hang Michelle – and her stunt double Kim McGarrity – from the roof had been solved by placing two pieces of wood across the ceiling; this was sufficient for the performers to winch themselves up and down the 60-foot chamber. "The wire work was great. I'm a real adrenaline junkie," Michelle told *Doctor Who Confidential*; the actress was determined to do as many of Christina's stunts as possible. Alan Morton was also hired to choreograph the marching of the security guards and their use of guns. With the interior sequences completed, an establishing shot of the building exterior dressed as the International Museum was executed, with the London Bus and a black cab in the foreground to create the illusion of England's capital.

Connections: Particle hunt

› The Doctor's interest in detecting rhondium particles recalls the sensor that he had used in *The Time Warrior* [1973/4 – see Volume 20], which detected the use of a Sontaran osmic projector for time travel.



The production team had been fortunate enough to get outstanding co-operation from Cardiff City Council. It was agreed that the Queen's Gate Tunnel on the A4232 in Butetown could be closed down for four nights maintenance to allow the BBC to record on location for the Gladwell Road Tunnel sequences. In showery weather, work was scheduled from 6.30pm to 5.30am on the night of Tuesday 20, starting with a show-and-tell of the effect with the bus driver's skeleton from Any Effects. Prior to this, from 3pm there had been some training in bus driving at the Upper Boat studios for both actor Keith Parry, who was playing the driver (and who already held a higher qualification for driving intercontinental coaches) and his double, Phil Sutton. The scenes scheduled for the night focussed mainly on the scenes with Dennison and McMillan at the tunnel exit early in the episode, plus the later arrival of UNIT and Magambo; this required the presence of numerous vehicles including three police cars, an armed police van, Magambo's car, two UNIT army trucks, the UNIT Mobile HQ, two UNIT black Mondeos and a Ford Transit van. A Steadicam was used for certain sequences, and the UNIT extras were hired from an agency which specialised in providing artistes familiar with military behaviour. Plans for Any Effects to wet down the area were not required, as the BBC team shivered in the rain.

While shooting took place in Cardiff, David Tennant was attending the *Radio*

Below:
"I'm going to be in *Doctor Who*!"



Times covers party at Claridge's in London when he was approached by Lee Evans, who eagerly explained that he had been cast in *Doctor Who* at three days' notice. David returned to a sodden Cardiff in the early hours of Wednesday 21 to start work on *Planet of the Dead*, commencing with a special hour-long rehearsal session with Michelle Ryan conducted by James Strong from 4pm at the St David's Hotel. The main shoot was scheduled from 6pm to 5am back at the Butetown tunnel, with *Doctor Who Confidential* and BBC Interactive present... plus David kept his own video diary updated during the rain-lashed night, chatting to Tracie Simpson and John Bennett among others. Recording began aboard the bus with the Doctor's device reacting and exploding, after which work switched to McMillan's car as he triumphantly headed for the tunnel.
A tracking vehicle then recorded shots of the police car and bus entering the tunnel, with the insert shot of the tunnel control centre also recorded. The material of the vehicles in motion was time-consuming and tricky to arrange; the A4232 tunnel only took about 30 seconds to drive through, so repeated passes were required, with the bus and car driving at only 35mph, or 20mph when the camera car was alongside.

Evans' delight

Thursday 22 January saw Lee Evans recording an interview on BBC One's *Friday Night with Jonathan Ross* when he commented that he had been approached a few days ago about playing a professor in *Doctor Who* and had been delighted to take on the assignment; this show was screened the following evening. The shoot for the evening was from 5pm to 4am in the middle of Cardiff, starting with Christina fleeing from the gallery down an alleyway between the Slug and Lettuce and The Principality on The Friary. Meanwhile, at 6pm, David Tennant was busy taking part in a photoshoot for *Comic Relief* – for which he was to be guest host – at the nearby restaurant premises of Tiger Tiger, a venue which had appeared in *Partners in Crime* as well as a couple of *Torchwood* episodes. With the sequences of Christina on the run completed, shots of the bus being chased through the busy London streets were recorded on Lloyd George Avenue in Cardiff Bay. Following this, it was then back to the studio at Upper Boat to record various scenes with the damaged bus against a greenscreen in Studios 1 and 2; this covered the Doctor and Christina during the safe landing of the bus at the



Above:
Off route – bus driver actor, Keith Parry.



Connections: Time trips

- The Doctor tells Christina that he has been to World War One (mentioned in *Planet of Giants* [1964 – see Volume 3]), the creation of the universe (as almost witnessed by the TARDIS occupants in *Castrovalva* [1982 – see Volume 34]) and the end of the universe (effectively the journey in *Utopia* [2007 – see Volume 56]).

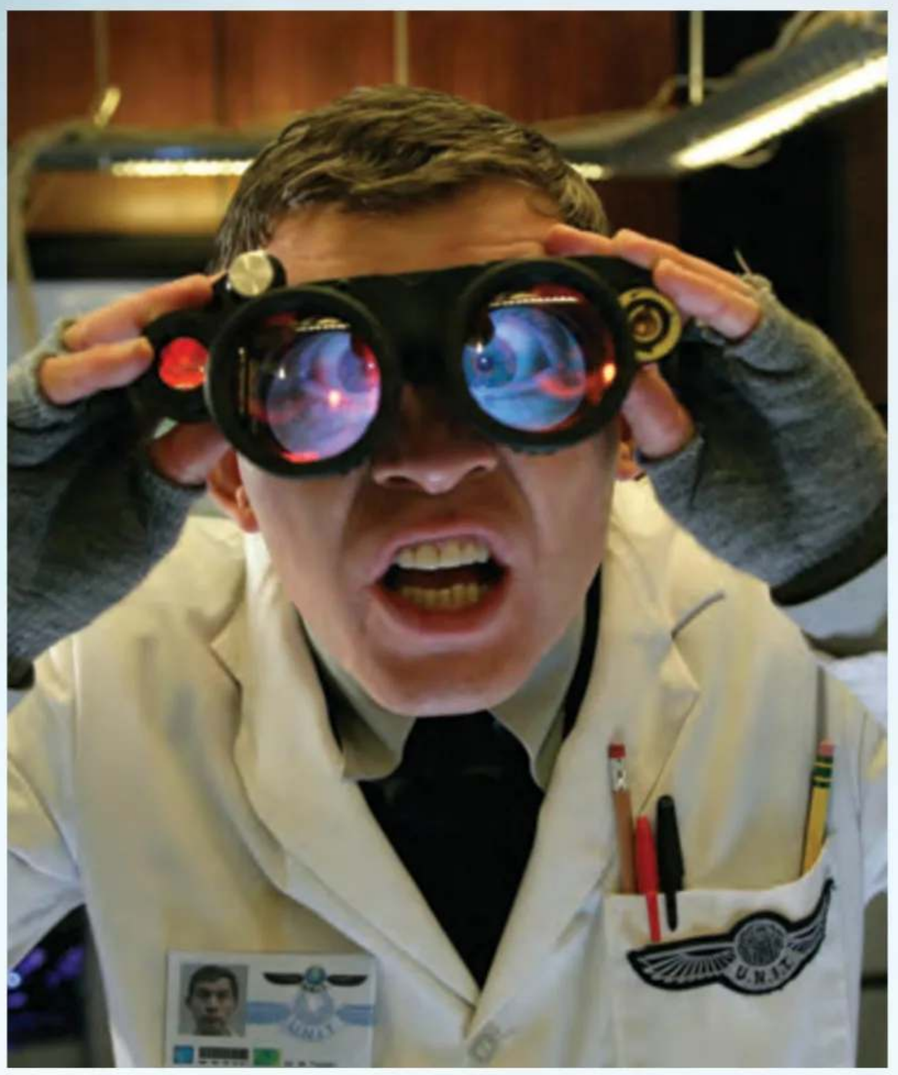
Right:
"No big teeth? What about huge eyes?"

end of the adventure and its take-off in the desert. Over in Studio 6, more material was recorded with the bus shaking as it entered the wormhole, plus a shot of the Doctor opening the engine bay.

The mysterious Christina

The BBC formally announced the casting of Michelle as 'the mysterious Lady Christina de Souza' in *Planet of the Dead* on Friday 23 January, along with Lee Evans as Malcolm. "I'm a huge fan of *Doctor Who* and very excited to be joining David Tennant and the *Doctor Who* team," commented Michelle, while Russell T Davies explained, "Michelle is one of the most sought-after young actors in the country and we are delighted to announce that she will be joining the team [playing] a woman with a mysterious past who's going to have a huge impact on the Doctor." By now, photographs from the night shoots in Cardiff had made their way to the tabloids, with *The Sun* running the story *It's the Ender the road, Doc* with a shot of the duo aboard the 200 on Friday 23.

Lee Evans arrived on the production on Friday 23, bringing with him a comical set of false teeth that he felt would be ideal for his performance as Malcolm. While James Strong was delighted by Lee's notion that UNIT's latest scientific adviser should have a Welsh accent, he was less sure about the large dentures and checked with Russell. "I hooted with laughter, and then said no," said Russell, "Lee was lovely about it."



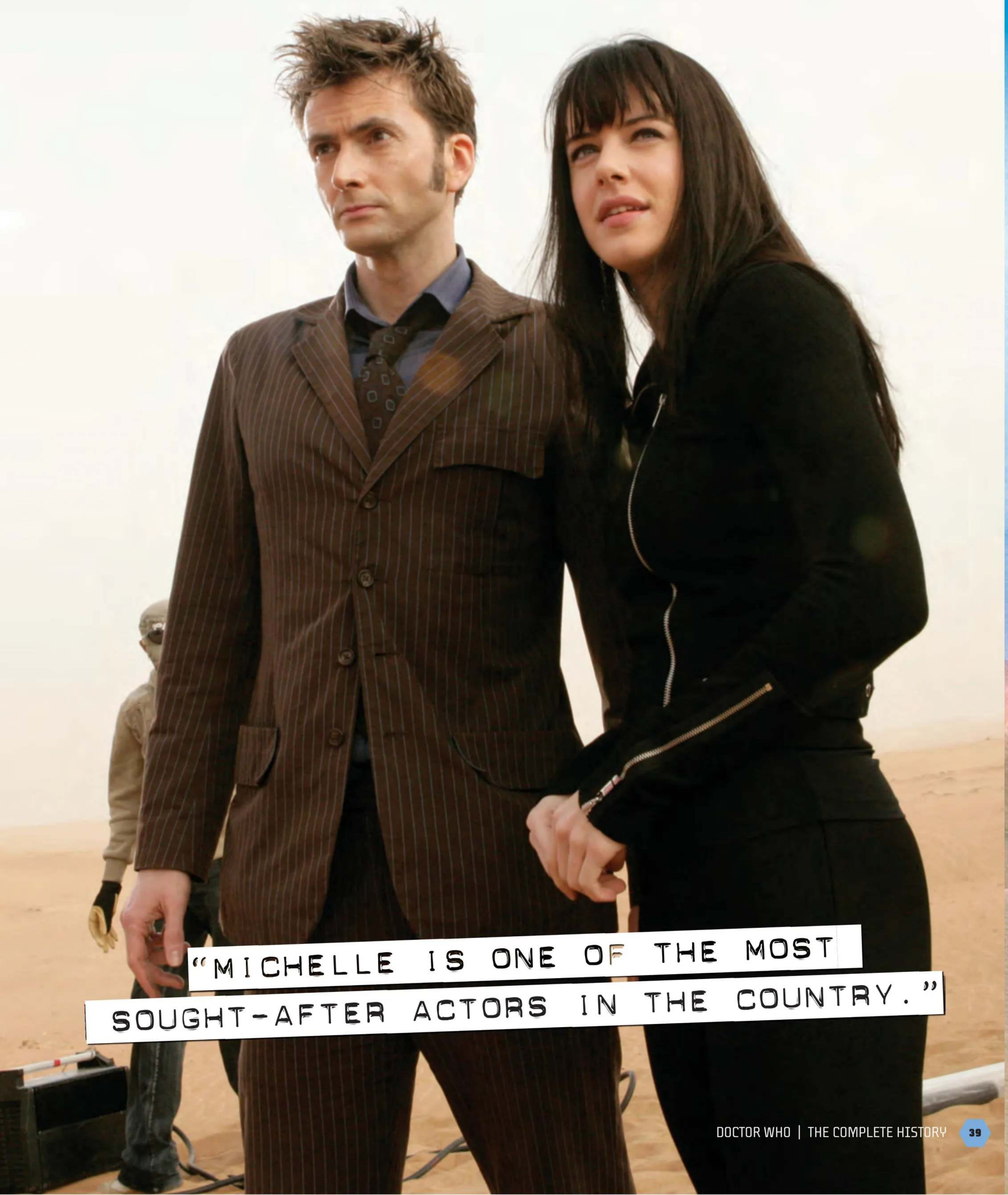
The night shoot from 4pm to 3am was staged in Studio 5 at Upper Boat, covering the scenes with Malcolm and Magambo in the mobile HQ; James Strong read in the Doctor's dialogue for the phone scenes as required. Malcolm's cries of, "He's gone! He's gone!" at the end of the first phone call were an ad-lib by Lee.

On Monday 26 January, another night shoot began at 7pm, running through to 6am with *Doctor Who Confidential* in attendance. In the half-hour prior to the shoot, the *Confidential* camera crew had recorded some pieces to camera from David concerning *Comic Relief*. Based at the Millennium Stadium, the crew spent the night driving the bus back and forth along the partially closed St Mary Street in Cardiff which was standing in as London's Oxford Street. Scenes were recorded in reverse story order, with the Doctor's device registering, then the Doctor boarding the bus, then McMillan seeing Christina and finally Christina spotting

Connections: Boffins



Malcolm makes reference to two scientists. The first is eighteenth-century Scottish inventor James Watt, after whom a unit of power was named in 1882. The second is the fictitious rocket scientist Professor Bernard Quatermass created by writer Nigel Kneale in the 1953 BBC TV serial *The Quatermass Experiment* (and possibly referred to in passing by characters in *Remembrance of the Daleks* [1988 – see Volume 44] as a real figure in the *Doctor Who* universe).



"MICHELLE IS ONE OF THE MOST SOUGHT-AFTER ACTORS IN THE COUNTRY."

Connections: Royal pardon

▸ When the TARDIS is revealed to have been found in the grounds of Buckingham Palace, the Doctor's comment that "she won't mind" refers to his preventing the *Titanic* from crashing into the Queen's official London residence in *Voyage of the Damned* [2007 – see Volume 57].



the bus. The *Confidential* team also grabbed a chance to speak to Adam James, who revealed that make-up artist Steve Smith had confused his character's rank of DI McMillan as the name 'Di' McMillan...

Another photo from the location work showing David clutching an Easter egg in the 200's doorway appeared in *The Sun* the next day in Keeley Bolger's piece, *Tennant's eggs-tra Who scenes*. While the recent Christmas Special edition of *Doctor Who Confidential* was repeated on BBC Three from 7pm, recording for Tuesday 27 January got under way again at the east end of the Butetown tunnel. *Doctor Who Confidential* was present as James Strong talked his cast through scenes that would require them to imagine the Number 200 and alien scavengers flying overhead, with three cameras being employed and a cherrypicker crane present to get high-angle shots from the levitating bus. Work from 7pm to 5.30am commenced with Magambo seeing the bus in the sky and UNIT opening fire on the stingrays. Armourer Faujja Singh carefully supervised the use of firearms during another torrential downpour. Other sequences scheduled included the Doctor asking to have the wormhole analysed, and then effects sequences such as the bus' arrival and the wormhole imploding.

Below: On location in Cardiff.



Slow news day

Ever eager for *Doctor Who* coverage, *The Sun* heard about the problem with the bus in Dubai and ran Colin Robertson's *Doctor's Double decker wrecker* on Wednesday 28 January, relating the details of the accident (described as happening 'while unloading [the bus] in Dubai docks') while the usual 'insider' dramatically and erroneously declared, 'This has thrown a massive spanner in the works – the bus was a key part of the episode. The scenes in the UK may well have to be scrapped. Russell is not best pleased and is trying to think of some way round it.' Meanwhile the *Daily Mail*'s Donna McConnell ran various photographs of the bus location shoot focussing on the presence of the guest star and entitled *Michelle Ryan slips into something comfortable... to film new role as Doctor Who's assistant.*

BBC News delivered comments on the bus incident in Dubai that afternoon, explaining how the production team had rewritten the script and that shooting was 'continuing as normal'. Later that night, work continued at the Butetown tunnel,



Above:
In league with the Tritovores!

with the shoot carrying on until 5.30am. *Doctor Who Confidential* and David Tennant both recorded goings-on, with the latter chatting to Michelle, his old friend Adam James, second assistant director James DeHaviland, script supervisor Llinos Wyn Jones, props maestro Phil Shellard and also Lee Evans, who had joined the team on location. The focus for the night's work was the closing sequence after the bus had safely landed, with the flat pack TARDIS assembled on the cold, but rainless, night. At this point, David was still mystified about Carmen's ominous warning of "he will knock four times". Michelle Ryan was delighted to work with the episode's other guest star, telling the CBBC website, "Filming with Lee Evans is great. He's actually really quiet then he'll start being really funny. He's just naturally funny and lovely."

Thursday 29 January saw the first of David's video diaries about the making of *Planet of the Dead* being made available on the BBC *Doctor Who* website.

That afternoon, work began at 5.30pm and ran to 4.30am the next morning; first on the schedule was a show-and-tell of the two Tritovore outfits by Millennium FX, with regular monster performers Paul Kasey and Ruari Mears rehearsed in suitable fly-like movement by choreographer Ailsa Berk. Neill Gorton of Millennium FX had fashioned the heads to fit over a skull cap worn by the performer, and for added comfort the eyes were removable to allow the actor to cool between takes. However, vision was limited inside the mask, which also housed the animatronic mechanisms to work the creatures' mandibles. Russell T Davies and Julie Gardner were present for this, along with crews from *Confidential* and Interactive. The main recording focused on scenes inside the bus such as Carmen hearing voices and sensing something approaching before urging the Doctor and Christina to run, as well as Nathan commenting that the vehicle was out of petrol. For these scenes set in the desert,

PLANET OF THE DEAD

STORY 200



Connections: Past adventures

- The Doctor tells Christina that he has been to the war between China and Japan, suggesting either the first Sino-Japanese War for the control of Korea between August 1894 and April 1895, or the second Sino-Japanese War between July 1937 and September 1945. The Doctor has also travelled to the court of king Athelstan in 924AD; Athelstan the Glorious was King of England from August 924 to October 939. Reference is also made to Hywel Dda (Hywel the Good), the ruler of Deheubarth from 900, and then Wales from 942 to 950.



a vast, back-lit translite image of the desert had been erected outside the vehicle in Studio 6 at Upper Boat; the executive producers had been concerned about the view from the bus windows, and so these had been muddied down and light flares used to diffuse the image on the camera. Danny Hargreaves of Any Effects supervised the effects for the damage to the bus caused by its passage through the wormhole, with debris made from broken silicone fired from a woofer to blow in the vehicle's windows. Unfortunately, David Tennant was now starting to lose his voice.

On Friday 30 January, Tom Bryant of the *Daily Mirror* revealed that the new *Doctor Who* alien was a 'a half-man, half-fly creature' in *New Tritovore baddies set to be scariest ever*, with a 'set source' reporting, 'They are disgusting and will last long in the memory.' The same day, *The Sun* offered 'the first snaps of *Doctor Who*'s double decker' in *Sonic screwdriver won't fix that, Doctor*. Meanwhile back in Studio 6 at Upper Boat, aboard the Number 200 the cast recorded scenes of the vehicle taking off from the desert from 4pm to 10pm.

Following the weekend, it was back to daytime shoots for the *Doctor Who* crew on Monday 2 February, with a 9.30am start at Upper Boat aboard the London bus parked in Studio 6. By the time the team wrapped at 8.30pm, the scenes of the bus shaking prior to making its first journey, Christina taking charge, the Doctor reassuring his fellow passengers, asking for a mobile phone and speaking to Magambo had been recorded, putting James Strong ahead of schedule.

Ship of flies

The venue for the BBC team on Tuesday 3 was Mir Steel in Newport; previously known as Alpha Steel, the closed premises had been used almost a year earlier as the Dalek test chamber in *The Stolen Earth/Journey's End*. This time, it was to spend four days acting as the interior of the Tritovore ship; what made the dark location ideal was that it had a shaft which was perfect for the vessel's gravity well.

However, there had been a heavy fall of snow during the night, and while Cardiff and Newport had not been too badly hit,

there were transport problems for people coming from Bristol. The location was so cold that it was soon clear that the performers' breath was visible, which would be incongruous with the desert location. As such, a series of blue script revisions were made on the day; the freezing atmosphere was explained away by photafine steel which turned cold when hot. Originally, the Doctor had noted how beautiful the ship was, and also talked about diverting power from auxiliary cells feeding off the heat of the suns; now, he simply jiggled the mainline crystallography into sync. The access shafts were now frozen rather than just broken, and the Doctor told Christina that her body heat revived the stingray which had been dormant due to the crystal.

The teams from *Confidential* and Interactive were on set, with Jamie Edgell acting as stunt co-ordinator and Neill Gorton and Gustav Hoegen from Millennium FX transforming Paul and Ruari into Tritovores. David Tennant continued with his video diary, talking to Neill and Paul, as well as Michelle, James and Third Assistant Director Sarah Davies, and commenting on the cats living around the works that the team had been told not to touch. Recording from 8.30am began with the Doctor and Christina escaping along the corridors, and then their initial exploration, followed by the set piece of Christina recovering the crystal from its chamber, and then the Doctor explaining the plan to her before she dived down the gravity well. Green crash mats were

Above: Alpha Steel becomes a fly ship.

Connections: Watchdog

▸ While recalling how to get through an automated telephone switchboard, Angela refers to *Watchdog*, a BBC consumer magazine programme which had originated in 1980 as part of the programme *Nationwide* and emerged as a series in its own right in 1985.



employed so that Michelle was really only jumping around four feet in some shots, and the image of the shaft could be added in post-production. Despite the snow continuing to fall through the factory roof, work wrapped on schedule at 7.30pm and the team departed through the melting slush.

Back at Mir Steel on Wednesday 4, work began at 8am on the scenes at the gravity well, with Christina plunging down the shaft and the Doctor using the sonic screwdriver to bring her back up; again, Jamie Edgell supervised all the stunt work. From 11.30am to 4pm, the team was joined by a crew from ITV1's *GMTV* whose presenter, Emma Crosby, recorded a feature on the making of *Doctor Who* for broadcast at Easter. Covering the scenes in the gravity shaft, David Tennant discussed the forthcoming desert shoot, while Michelle Ryan explained about her character and how she enjoyed the stunt work. The final sequences of the day, leading up to the 7pm wrap, were in the control room, a set so small that it was restricted to a minimal crew; here the Doctor convinced the Tritovores of his friendly nature, with a fish-eye lens used to show the aliens' point of view. When the Doctor said, "I thank you," David again delivered this in the style of comedian Arthur Askey, as he did in *Music of the Spheres* for the BBC Proms.

Over the next two days, the remaining control room sequences were recorded at Mir Steel from 8am to 7pm. Thursday 5 covered the shots of the aliens watching the monitors and the Doctor explaining about the wormhole and the swarm, while Friday 6 – which saw the *Confidential* crew



in attendance – unravelled the Doctor's plan and saw the demise of the Tritovores, with Lee Sheward supervising the action sequence in which Jamie Edgell stood in as the perishing Tritovore, known as Praygat. Having worked efficiently, the crew wrapped ahead of schedule on the location.

Half a conversation

The weekend still meant work. Saturday 7 February saw the crew back on the bus in Studio 6 from 8am to 7pm with the Doctor talking to Malcolm. David watched a DVD of the scenes already recorded by Lee Evans so that he could match in his dialogue. Also recorded in Studio 5 were some pick-up shots of a keyboard and graphics in the Mobile HQ with a hand double for Lee Evans.

The cast and crew now prepared for their trip to Dubai the following week. However, there was one more studio day on Monday 9 where various scenes were scheduled from 7.30am to 6.30pm in Studio 6; these covered shots of the bus in the night sky, the wormhole closing, the stingrays flying past, the bus landing safely, and the Doctor sonicing the door so that Christina could board the 200, plus

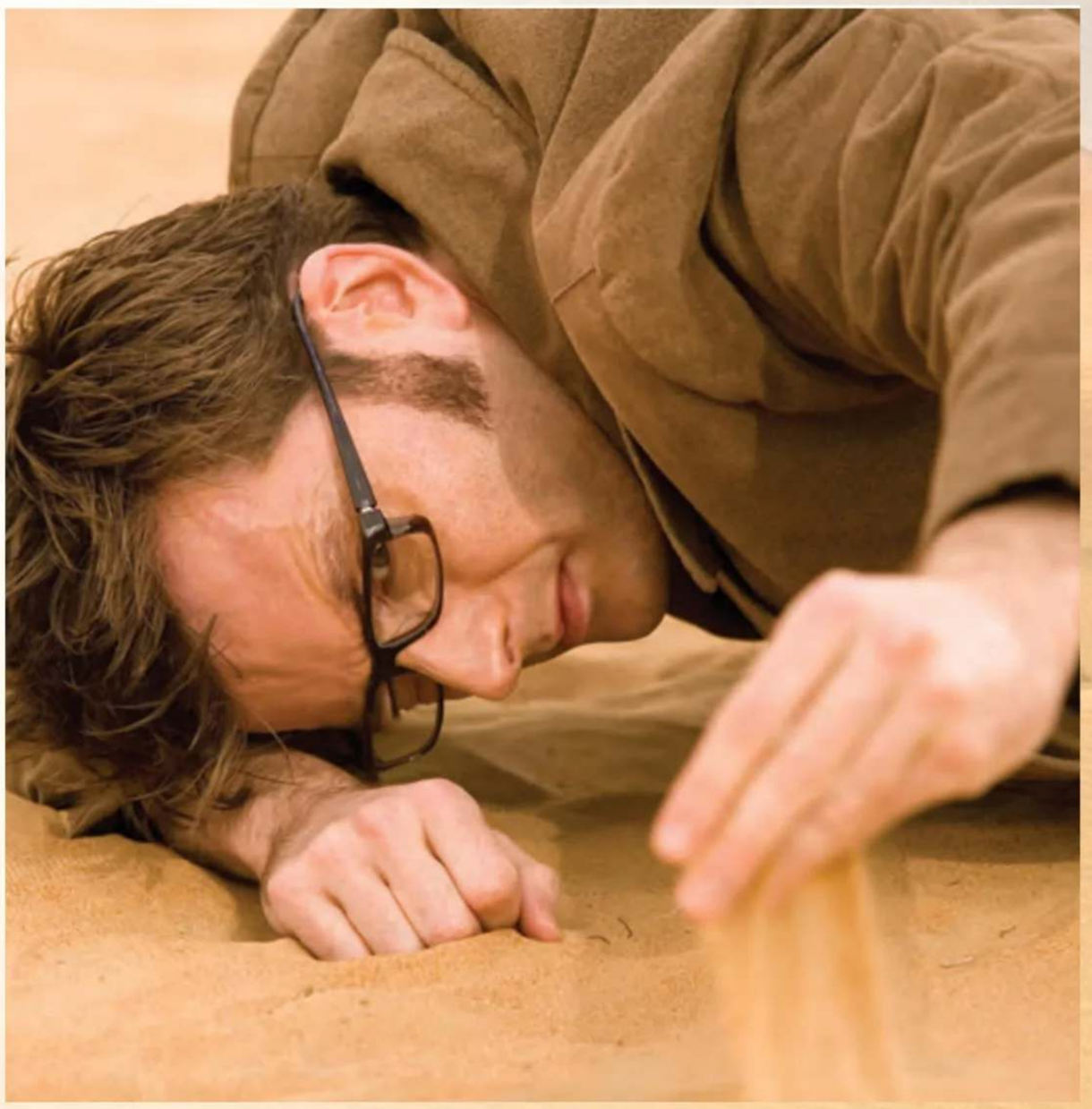
close-ups of Praygat's hands. All this material was recorded swiftly, finishing well ahead of deadline. Following this, David Tennant and Michelle Ryan travelled to London to fly out from Heathrow the next day.

The local cast and crew from Cardiff set off from Upper Boat at 6.30am on Tuesday 10. The other performers travelling to Dubai were David Ames as Nathan, Keith Parry as the bus driver, Daniel Kaluuya as Barclay, Victoria Alcock as Angela and Paul Kasey as Sorvin. Journalist Ben Cook and editor Tom Spilsbury from *Doctor Who Magazine* also flew out with the crew for this major overseas shoot, along with *Doctor Who Confidential*. The team assembled at Terminal 5 for Flight NU BA 107 at 12.35pm, arriving at Dubai International Airport at 11.35pm. From there, the team was driven in three minibuses to the Holiday Arabian Resort in Hatta where they were based. However, the minibus with David and Michelle aboard was pulled over by armed police who fined the driver, while the bus that sound recordist Julian Howarth was on took a wrong turn in the desert and headed for Oman. Fortunately, there were no problems with *Doctor Who Magazine*'s minibus.

While in Dubai, the BBC team would work with Ian Ross of Central Films who had co-ordinated much of the shoot locally. Joining the crew was editor Mike Jones, who was to assemble the shots day by day on his laptop so that James Strong knew he had full coverage; deadlines were so tight there was no time to ship material back to the UK, so Mike would clone the footage in the evening, digitise it in the morning, and edit in the afternoon.

Wednesday 11 was used purely as a recce out into the desert at Margham – off the Hatta Road – to see where the damaged bus, made safe by the design team, had been towed to; it transpired that the location was actually quite close to a road. At 1pm, the team left the hotel and travelled out into the sands. The final stage of their journey was made in an army truck. "It is an extraordinary sight, just miles of sand and the blue skies, the sun beating down, it is like being in another world really," commented David Tennant on the CBBC website, "so quite useful for us!"

"It was extraordinary, the bad luck we had," was how James Strong summed up work on Thursday 12 to *Doctor Who Confidential*. The plan had been straightforward. The bus was situated five minutes from the unit base, and various scenes had been scheduled for 7am to 6pm; the engine would be full of sand, the Doctor and Christina would talk against a greenscreen, the shot of the travellers leaving the bus would be recorded along with the Doctor being evasive and Christina



Opposite:
The scenes with the gravity well are recorded.

Below:
The Tenth Doctor sets down on San Helios.

taking charge. There were to be some wide establishing shots for a number of the scenes plus inserts of the Doctor attaching the anti-gravity clamps to the bus and the vehicle sinking in the sand. Two local artists had been hired to appear in the background as Carmen and Lou, and Any Effects had set up the smoke machine on the upper deck for the bus' arrival in the desert.

Sandstorm

The Margham area had been covered in tyre tracks where it was a popular venue for off-road drivers in four-wheel drive vehicles. The plants and shrubbery surrounding the bus had all been removed (but would be replanted later on), and then all trace of footsteps around the vehicle had to be made smooth using brushes. The cast and crew had to carefully stay within an area marked by hazard tape, with particular care needed for the shot of the passengers disembarking. Initially, the weather was breezy and overcast, with the sun being fogged by a sandstorm, as David Tennant recounted in his video diary. By 9.40am, the team was an hour behind, with all the shots obtained so far being useless. It was hoped that the sun would shine through by 11am, but instead the situation got worse as the sky darkened. In desperation, a photocall was staged, and the use of the crane to get high-angle shots was abandoned until the next day as it was too dangerous to be used in the wind. Soon, the BBC crew was in the middle of the worst sandstorm in months, and associate producer Debbi Slater despatched a local fixer to buy Arab headdresses to protect the cast and crew. The team tried to press on, but the changing weather meant a scene that began in good light often ended in bad. At 1pm, the sandstorm was at its





Inset pictures: The cast and crew on location overseas.

'IT WAS HOPED THAT THE SUN WOULD SHINE THROUGH BY 11AM, BUT INSTEAD THE SITUATION GOT WORSE AS THE SKY DARKENED.'



height. The wind made the radio mikes useless, and so boom mikes were used instead, but the sound of the hazard tape blowing in the wind could be heard on the recording. By 2pm it was impossible to shoot close-ups on the cast. "We were caked in sand and my hair gel seemed to attract it, so I was like this bright blob," David Tennant told *TV Guide*, and because taping was in HD, all the sand would be clearly visible on screen. James Strong pushed on with rehearsals beneath the white sky, and also recording as much material against the bus as he could; he recorded some shots of the driver and Angela at the wheel, but the only usable footage was some inserts of the clamps being fitted to the wheels. With the cameras full of sand by 4pm, James prepared to abandon the shoot.

"It's all gone a wee bit Pete Tong today," admitted David to the *Confidential* team as the cast and crew returned to the hotel in a dour mood, disappointed to have travelled so far and yet clearly not going to complete in time – most likely needing a remount on Ogmore Beach in Wales. "There were moments when we thought, 'we're not going to do this'," recalled David on the episode commentary. "We've finally been defeated by circumstance." That night, James reviewed the small amount of footage and spoke to Julie Gardner back in the UK; together they worked out some potential cuts to the scenes of the Doctor and Christina walking on the dunes which could be implemented if necessary.

Back in England, the BBC issued a news story about the work in the Arabian Gulf. "We rarely take *Doctor Who* abroad," explained Tracie Simpson, "The locations in Dubai are a perfect match for writer Russell T Davies' vision of the episode and we expect to film some incredible scenes while we are here."

The plan from 7am to 6pm on Friday 13 was to cover shots of the bus being dug out, the Doctor and Christina setting out, the bus rising and Malcolm being told he was a genius. However, the revised plan was that first the bulk of the material scheduled for the previous day had to be recorded – including numerous key scenes – after which the team would try to fit in the Doctor and Christina seeing the 'storm' (against a greenscreen) and the bus rising. The weather was now tranquil and clear with a blue sky, but a bit gloomy. Nevertheless, the crew's mood was more optimistic, and there was little disruption apart from the arrival at one point of a gang of quad bikers. The crane shots abandoned from the previous day were staged and progress was good. After lunch, the death scene for the bus driver was arranged for recording against a greenscreen. The weather improved, work was swift, and by the time the crew wrapped they had almost caught up with the originally planned



Below right: Greenscreen in the desert!

Connections: Bankrupt

▸ Christina claims that her father had lost his fortune in Icelandic banks; this refers to the situation in October 2008 when the Icelandic Financial Supervisory Authority took control of the national bank of Iceland, Landsbanki, following difficulties in refinancing its debts after a run on its deposits in the UK. This led to the collapse of several Icelandic banks and the loss of off-shore deposits in their accounts.





schedule. "It was baking and I was wearing an ankle-length coat," David Tennant told *TV & Satellite Week*, "I don't think Time Lords sweat in the same way though."

Sector 53

The 7am to 5.30pm schedule planned for Saturday 14 had originally been intended purely to cover scenes in an area called Sector 53 about 20 kilometres from the bus; this was the location for material of the Doctor and Christina meeting Sorvin. However, there were still some bus items that needed to be completed, such as the bus driver's attempt to get home and also the bus being dug out. The material in Sector 53 was recorded first in the morning, with a small crew of locals ferrying the team out across the dunes in four-wheel vehicles, the traction of which was improved when air was let out of their tyres. Paul Kasey and Neill Gorton had flown out the previous day; however, when they arrived at Heathrow, they were told that British Airways had overbooked their flight and that they would not be able to leave for Dubai until noon the next day, by which time they needed to be on set. Having explained the reasons for their urgency to BA, they were found a seat on the flight. Paul found that the Tritovore head was well ventilated and protected him well from the midday sun. Michelle Ryan fell over on one of the shots when she and David ran down the dunes; James Strong yelled out "keep running!", although after the take David returned to help up his leading lady. The team then returned to Margham after lunch to complete the bus material, with a second unit having shot during the morning; Dave Houghton of The Mill had also acquired extra wide shots of the vehicle in the desert. David Ames was also able to record a video diary of the desert experience, chatting to Daniel and Victoria about the bizarre and enjoyable shoot over the previous month. By the end of the day, the crew had caught up admirably, even managing an extra shot.

Following an evening meal, many of the crew watched TV coverage of Wales playing England in the Six Nations Rugby game at the Millennium Stadium, while David and Michelle played cards with Paul Kasey and the *Doctor Who Magazine* team. "One of the strangest and maddest shoots of my entire life," was how Tracie Simpson recalled the rain, snow and sandstorms which had blighted the block when speaking to *Doctor Who Magazine*.

The team left the hotel by bus early the next morning for their flight back from Dubai, arriving back in the UK on the afternoon of Sunday 15.

Back in Dubai, the journal *7 Days* ran the feature *Look Who's been spotted in the desert* on the desert shoot in which Sean O'Driscoll commented on the visit of David Tennant and Michelle Ryan.

The second of David's video diaries was available on-line by Monday 16 February, but there was still a pick-up day for the *Planet of the Dead* crew in Studio 1 and 2 at Upper Boat on Wednesday 18 February from 8.30am to 7.30pm. Both editor Claire Lister of GE Fabbri's *Doctor Who: Battles in Time* magazine and a team from *Doctor Who Confidential* were present for the day's work,

Left:
The mighty 200 stranded on the sands of San Helios.

PLANET OF THE DEAD

STORY 200

"BEING A DOCTOR WHO COMPANION WASN'T SOMETHING I'D THOUGHT ABOUT, BUT WHEN I WAS HAVING PHOTOS TAKEN FOR THE ACTION DOLL, I THOUGHT, 'THIS IS COOL.'"

which included numerous greenscreen shots for Michelle Ryan doing wirework under Lee Sheward's supervision, and also doubled by Kim McGarrity; this was used for both the museum heist and the gravity well scene. "I love doing all the harness and wire work," Michelle told the CBBC website, "I've been hung upside-down all day, and been dropped and bounced up and down, so it's all fun!"

Action (figure) hero

A photoshoot of Michelle with David Tennant was then staged for *Radio Times* in Studio 3 from 1pm to 2pm, after which David went to the readthrough for the next Special. Finally, after dark, Michelle moved outside Upper Boat for pick-up shots of her by the police car, as well as recording other inserts such as Christina taking equipment from her bag. This completed her work on *Planet of the Dead* as the Doctor's latest sidekick. "Being a *Doctor Who* companion wasn't something I'd thought about," the actress told *TV & Satellite Week*, "but when I was having photos taken to make the action doll of Christina, I thought, 'This is really cool.'"

The same day saw a further report on the wrecked bus in *7 Days*; since the vehicle was of no further use, it was to be crushed. However, first of all AAA's Frank Murray took the bus to Dubai's English College so that fans among the staff and pupils could look at it before it met its fate. ■



Above: The squashed bus was eventually sent off to be crushed.

PRODUCTION

Mon 19 Jan 09 Welsh National Museum, Cathays Park, Cardiff (Gallery Corridor/ Gallery)

Tue 20 Jan 09 Butetown Tunnel, A4232 Butetown Link, Cardiff Bay (Tunnel - Exit)

Wed 21 Jan 09 Butetown Tunnel (Tunnel - London Bus/Road - Police Car/ Tunnel - Entrance/Tunnel Control Centre - Control Room)

Thu 22 Jan 09 Principality House, Greyfriars Place, Cardiff City Centre (Gallery - Alley)/ Lloyd George Avenue, Cardiff Bay (Road)/Upper Boat Studios: Studios 1, 2 & 6 (Tunnel/Desert)

Fri 23 Jan 09 Upper Boat Studios: Studio 5 (UNIT Mobile HQ)

Mon 26 Jan 09 St Mary Street, Cardiff (City Street - London Bus/Bus Stop)

Tue 27 - Wed 28 Jan 09 Butetown Tunnel (Tunnel - Exit)

Thu 29 Jan 09 Upper Boat Studios: Studio 6 (Tunnel/Desert - London Bus)

Fri 30 Jan 09 Upper Boat Studios: Studio 6 (Desert - London Bus)

Mon 2 Feb 09 Upper Boat Studios: Studio 6 (Tunnel/Desert - London Bus)

Tue 3 Feb 09 Mir Steel, Corporation Road, Newport (Tritovore Ship - Short Corridor/Lower Corridor/Crystal Chamber/ Gravity Well)

Wed 4 Feb 09 Mir Steel (Tritovore Ship - Gravity Well/Control Room)

Thu 5 - Fri 6 Feb 09 Mir Steel (Tritovore Ship - Control Room)

Sat 7 Feb 09 Upper Boat Studios: Studio 6 (Desert - London Bus)

Mon 9 Feb 09 Upper Boat Studios: Studio 6 (Night Sky/Tunnel Exit)

Thu 12 Feb 09 Margham, Dubai (Desert - London Bus)

Fri 13 Feb 09 Margham (Desert - London Bus/Dunes)

Sat 14 Feb 09 Margham (Desert - London Bus; Sector 53, Dubai - Desert - Dunes/Tritovore Spaceship - Dunes)

Wed 18 Feb 09 Upper Boat Studios: Studios 1 & 2 (Well Shaft/Greenscreen/ Gallery Ceiling)

Post-production

With all the material recorded, the race was now on to complete the finished programme for Easter weekend. Meanwhile, Michelle Ryan performed a round-table interview with journalists to discuss her adventure alongside David Tennant's Doctor on Wednesday 4 March at the Taylor Herring PR company in London.

The pressure was now on The Mill to complete its CGI elements, with the production team asking for more and more stingrays to be added in post-production. *Planet of the Dead* was to be the tightest schedule to which any episode of *Doctor Who* had been completed since 2005, with the effects sequences having been agreed 'blind' before production was completed.

The scenes of Dennison and McMillan at the tunnel after the bus had been transported originally came later as the passengers saw the sun outside the bus. The cut back to the police when the Doctor threw sand through the wormhole was also resequenced slightly.

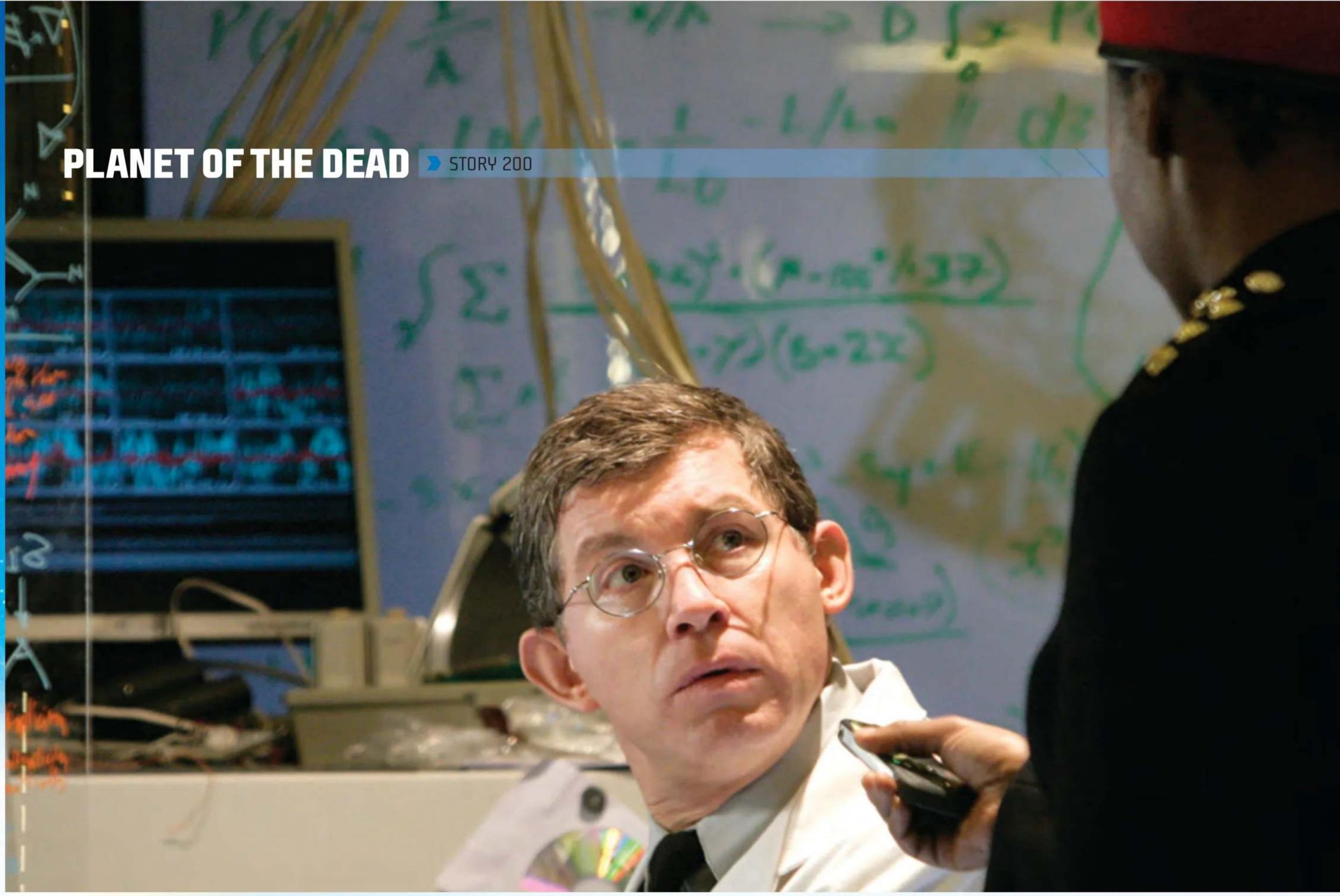
Cuts were minimal. One trim that Russell T Davies wished he had kept was aboard the bus as Christina addressed the other passengers. The thief's "point seven" was originally "rations", with her asking Angela, "How much food have you got there?" "It's just the weekly shop," replied



'ONE TRIM THAT RUSSELL T DAVIES WISHED HE HAD KEPT WAS ABOARD THE BUS AS CHRISTINA ADDRESSED THE OTHER PASSENGERS.'

PLANET OF THE DEAD

STORY 200



Above:
"You keep your hands off my keyboard, Captain."

Right:
"What did you think flies would have petrol for?"

the passenger. "Then you're in charge of rations," announced the thief, "any water?" "Just orange juice. And milk," responded Angela. "Guard them with your life," Christina told her, and when Angela said that she would, the self-appointed leader commented, "Good girl", and moved onto "point eight, assessment and application of knowledge."

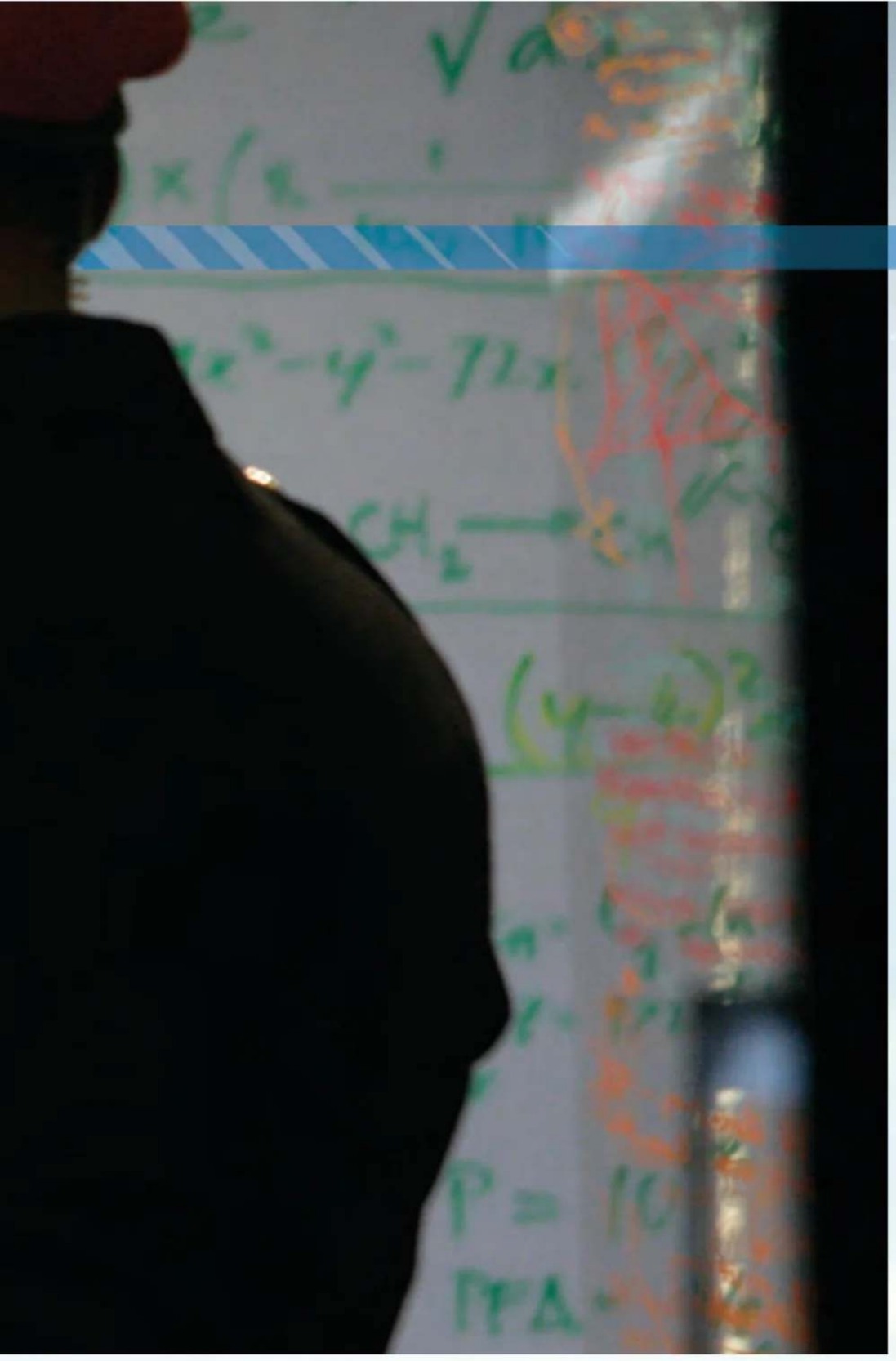
Diesel bus

After the launch of the Tritovore probe, the control room scene was trimmed to remove the Doctor saying, "Now then. Start at the beginning. Where the hell are we?"

There was then a short cut to the start of a scene in the control room with the Doctor talking to the Tritovores. "Diesel, the bus, the 200, it uses diesel – it's oil, it's petrol, it's a mineral, from rocks, have you got any sort of engine fuel I could have a look at?" First Praygat and then Sorvin chirruped their reply, whereupon the Time Lord told Christina, "It's no good, they use dry-filaments, not a drop of petrol!"

The final cut was the end of the scene in Mobile HQ where Magambo threatened Malcolm; James Strong fought to keep this trim in. "No, cos... you need me. You don't even know which button," Malcolm told the UNIT officer. "Transmit. F8," replied





the captain, at which the scientist picked up the keyboard and held it behind his back, saying, "Well, then. To get to that button, you'll have to shoot me."

The edit of *Planet of the Dead* was locked on the evening of Tuesday 10 March, a month away from broadcast. The opening credits gave David and Michelle's names as the stars, while the producer and director captions were placed over the sequence of McMillan spotting Christina. Because the next Special, *The Waters of Mars*, was recorded in late February and early March, it would be possible to assemble a trailer for this story to append to *Planet of the Dead* where the title would be revealed ('Later This Year: *The Waters of Mars*'). The ominous tolling of the TARDIS' cloister bell – first heard in *Logopolis* [1981 – see Volume 33] – would be placed over this to indicate the gravity of the forthcoming story.

Murray Gold's new music cues for *Planet of the Dead* were recorded on Tuesday 24 March at BBC Hoddinott Hall, the home of the National Orchestra of Wales at the Wales Millennium Centre. Ben Foster conducted the 80-piece orchestra led by Nick Whiting, recording 23 tracks with engineer Jake Jackson who mixed the cues at Air Studio 2 over the next two days.

On Thursday 2 April, David Tennant (with his video diary camera) joined James Strong and Julie Gardner to record a commentary for the Easter Special, which was still undergoing fine tuning.

On Sunday 5 April there were a couple of minor panics about the near-completed episode. First of all, the advert for Neon by Naismith was causing concern; although the name had been cleared during pre-production in November, in February the American phone network AT&T had announced plans to launch the LG Neon mobile phone. Consequently, the innocent props could now be misconstrued as real-life advertising. Also, the editorial policy department was concerned about the shot of the bus driver's skeleton hitting the ground being too scary. In this instance, Julie Gardner was able to reply that Jana Bennett, the BBC Director of Vision, had visited the episode's dub two days earlier and remarked on this sequence being "marvellous". ■



Below: Accidental product placement.

Publicity

› The fourth of David's video diaries went online at the BBC website on Wednesday 18 March. A trailer for *Planet of the Dead* made its début to the spectators of the Wales v Ireland Six Nations rugby match at the Millennium Stadium in Cardiff on Saturday 21 March. Publicity for the Easter Special continued in late March, with Jon Cooper's piece *Easter Special Tritovore monster* revealed in the *Daily Mirror* on Tuesday 24 March, and David also calling into *The Christian O'Connell Show* on Absolute Radio while on the M4 driving to the readthrough for his final story; David outlined the set-up for the forthcoming Special of the London bus stranded on the alien planet.

Below: 'The Tritovores will rank up there with the Cybermen and Daleks.'



› *The Sun* ran *Doctor, Doctor, I think I'm a fly* on Wednesday 25 March to show readers what the Tritovores looked like, with a 'source' saying, 'The Tritovores will rank up there with the Cybermen and Daleks because they're cybernetic villains... the Doctor dreads fighting them and it takes all his energies to defeat them.' It also gave the transmission date as Easter Sunday. The same day, the paper ran Jen Blackburn's *Evans! Who's after a Doctor?* with a photograph of 'funnyman Lee Evans' as 'mysterious boffin Malcolm', and also commenting on forthcoming guests for the other Specials. That evening, a trailer for the Special was screened at the *Story of Doctor Who* event at the Celtic Media Festival.

› It was also announced that The Hafren in Newtown, Theatr Twm o'r Nant in Denbigh, and Cineworld in Newport would be having free big-screen preview screenings of the Easter Special on Good Friday in advance of broadcast, with tickets issued in a random draw. On Thursday 26, the BBC Press Office announced that *Planet of the Dead* would be screened on BBC One at 6.45pm on Saturday 11 April, emphasising the simulcast on BBC HD. A BBC HD trailer screened on BBC One at 10pm on Tuesday 31 March included shots of the Doctor alighting from the bus and was included in a BBC HD Preview. A new trailer for *Planet of the Dead* was unveiled on Wednesday 1 April by the BBC on its website.



- BBC One screened a full trailer that evening just before 9pm.

- On Thursday 2 April, *Time Out* ran a major interview with Russell T Davies conducted by Gabriel Tate to promote *Planet of the Dead*; chatting about shooting in Dubai and discussing the Specials in general, the showrunner was giving little away. When asked about the 6.45pm timeslot being a little earlier, Russell commented, "I complained about the time slot before, when it went out at 6pm instead of 7pm at Christmas, and I looked like an arse because we got 13 million viewers... it's a weirdly indestructible show at the moment. Famous last words – watch us get beaten by [ITV1's] *Primeval* now."

- By Friday 3 April, it was clear that – in breaking with tradition of recent key episodes – there would not be a press launch for *Planet of the Dead*. Due for delivery on Thursday 9, the finished episode simply would not be ready in time, a point emphasised by Gareth Roberts in an interview with the *Pink Paper* that day. The writer enthused to Darren Scott about his work, and commented of the Special, "No, no-one's seen it... it won't be ready until just a few days before it goes out. The turnaround is kind of the same as it would be on a *Doctor Who* season finale, the two-parter. There's only about a month-and-a-half between wrapping and transmission." The same day, Colin Robertson of *The Sun* ran the item *I've forgotten Who you are*, covering David Tennant's comments about how his spell in *Hamlet* had made his return to the role of the Doctor a bit 'tricky'.

Above:
"Do you think more people will watch *Primeval*? No, me neither."

PLANET OF THE DEAD

STORY 200



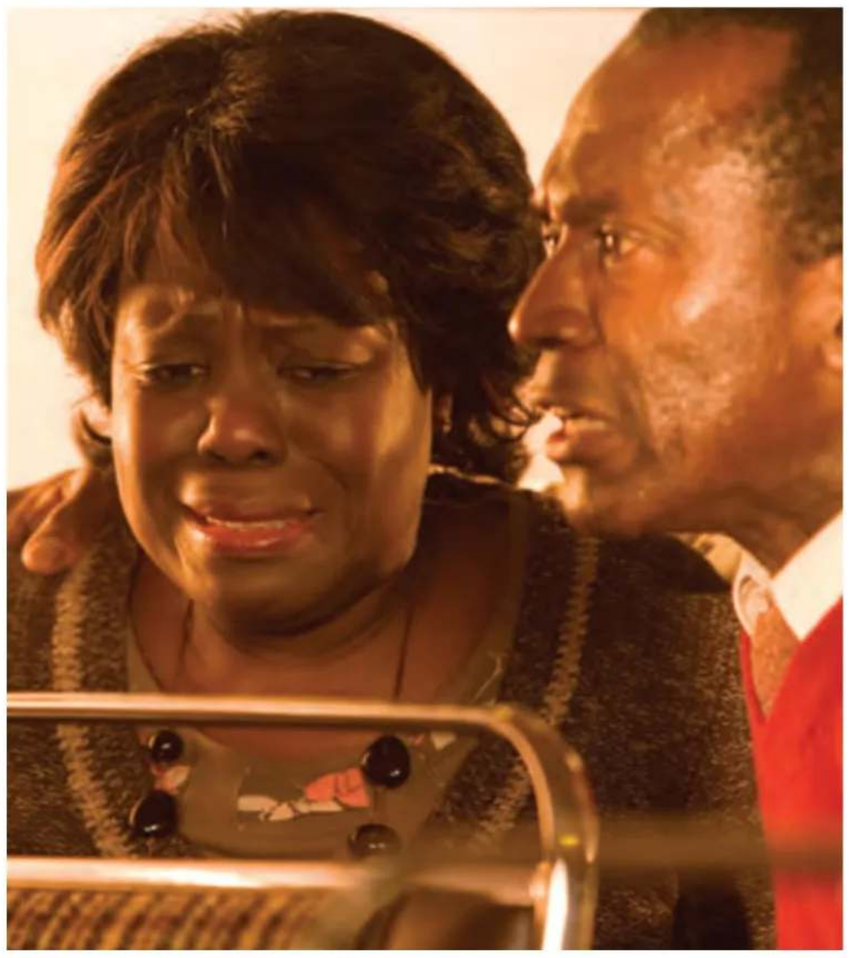
Above: Publicity for 2009's first Special.

Monday 6 April saw the BBC News Channel discussing Lady Christina with Michelle Ryan on *Entertainment 24*. The actress talked about the Dubai shoot, saying she saw her appearance in *Doctor Who* as "a real honour." That morning, Russell had joined presenters Kate Silverton and Bill Turnbull to chat about the forthcoming Special on BBC One's *Breakfast* shortly after 9am, with Russell commenting that the episode had only been completed at 11.30pm the previous night after the trailer was shown again in lieu of a clip.

The Doctor, Christina and the 200 stood on the desert vista for the cover of *Radio Times* for 11-17 April. Benjamin Cook provided the four-page article *Sands of Time* that commented on the tale being *Doctor Who*'s 200th story, and looked behind the scenes on the new tale by talking to the cast and crew. Mark Braxton described the episode as 'a giddy mix of the exotic' when selecting it as one of *Today's Choices* along with another desert vista shot of the stars, while Lee Evans' presence was highlighted in an item called *The Inside Story*. David and Michelle could also be seen on the cover of other listing magazines, including *TV Guide* and *TV & Satellite Week* which carried features on the episode.

Doctor Who Magazine promoted the 200th *Doctor Who* story with David Tennant and Michelle Ryan, along with the 200 bus, on the cover of its 407th issue. The production of the story was detailed inside the issue, along with an interview with Ryan.

Wednesday 8 April found David on Absolute Radio's *The Christian O'Connell Show* once again from around 7.40am, playing games with listeners, chatting to callers, discussing his decision to leave the series and saying that if he ever wrote a *Doctor Who* script, he would bring back the Zygons ("You've got no idea who I'm talking about, have you?" he said of his comment relating to *Terror of the Zygons* [1975 – see Volume 23]). By noon, David had joined Jo Whiley for her show on BBC Radio 1, and talked about his reaction to seeing his final scripts for his era as the Doctor. As fans gathered outside the studios, the actor discussed *Planet of the Dead*, commenting, "It's quite a romp. It's got some dark moments. There's a tiny little hint at the very end that it's all about to get a lot darker. This is the last time the Doctor gets to have fun, in a way." He also indicated that the final two-parter would possibly air around Christmas and New Year.





He rounded off his day of radio chats by joining Colin Murray, who was standing in on *The Simon Mayo Show* on Radio 5 Live; from around 2pm, David answered listeners' questions and explained what had happened to the bus in Dubai. That afternoon, Michelle Ryan remained tight-lipped about story details when she appeared on *The Paul O'Grady Show* on Channel 4 and also featured on CBBC's *Blue Peter*, talking about her episode while making a cake.

Above:
Michelle Ryan: tight-lipped.

Below:
"I hope we get home in time for *EastEnders*."

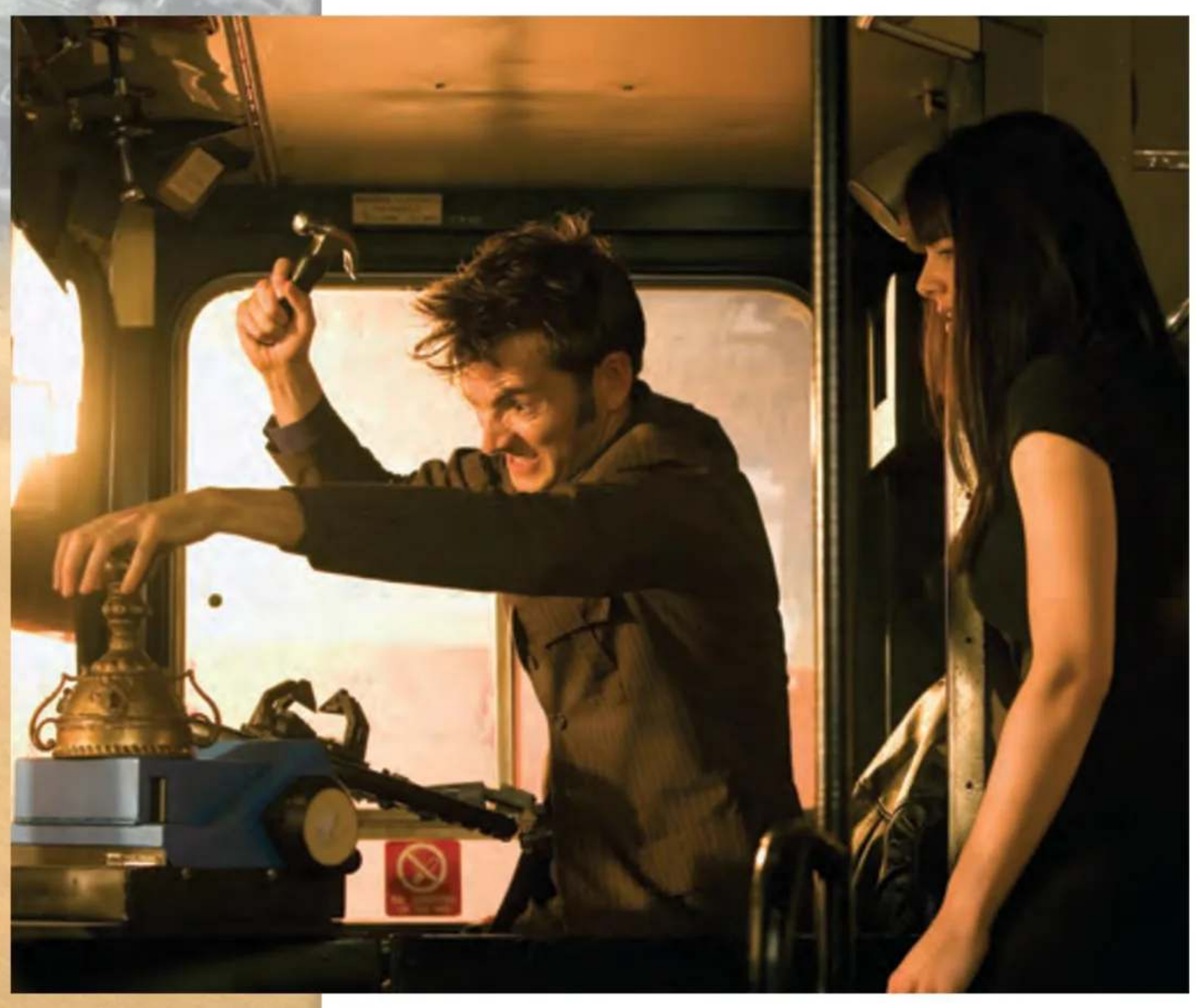
Next morning, a pre-recorded David guested on Jamie Theakston's breakfast show on Heart FM, while just after 9am Michelle Ryan chatted to Andrew Castle and Emma Crosby on ITV1's *GMTV*; by the afternoon, she was promoting *Planet of the Dead* on *Steve Wright in the Afternoon* on BBC Radio 2 and on *The Justin Lee Collins Show* that evening on ITV2. BBC Entertainment correspondent Lizo Mzimba conducted an interview with Russell T Davies that appeared that evening on E24 on the BBC News Channel.

PLANET OF THE DEAD

STORY 200

- Good Friday saw the release of further interviews with David and Michelle on the CBBC website as they discussed the Easter Special, which was already being previewed at three cinemas in Wales. Stuart Jeffries interviewed Michelle Ryan in *The Guardian*, while *GMTV* screened its two-minute set report from Emma Crosby at 8.20am. *Who are you kissing NOW, Doc?* asked Lizzie Smith in the *Daily Mail*, focussing on Michelle becoming the latest in the line of characters to kiss the Tenth Doctor, while Sara Nathan penned the similar *Dr Who locks lips with sexy Michelle* in *The Sun*. *The Sun* also offered quotes from David and Michelle in Keeley Bolger's item *Tennant loves 'bonkers' Who* (*ie* David commented, "The story in the Special is a bit bonkers"). The *Doctor Who*-themed edition of *The Weakest Link* quiz show from 2007 was repeated by BBC One at 5.40pm as part of the Bank Holiday line-up. That evening, a double bill of *Journey's End* and *The Next Doctor* brought BBC Three viewers bang up to date, ready for *Planet of the Dead* the next day.

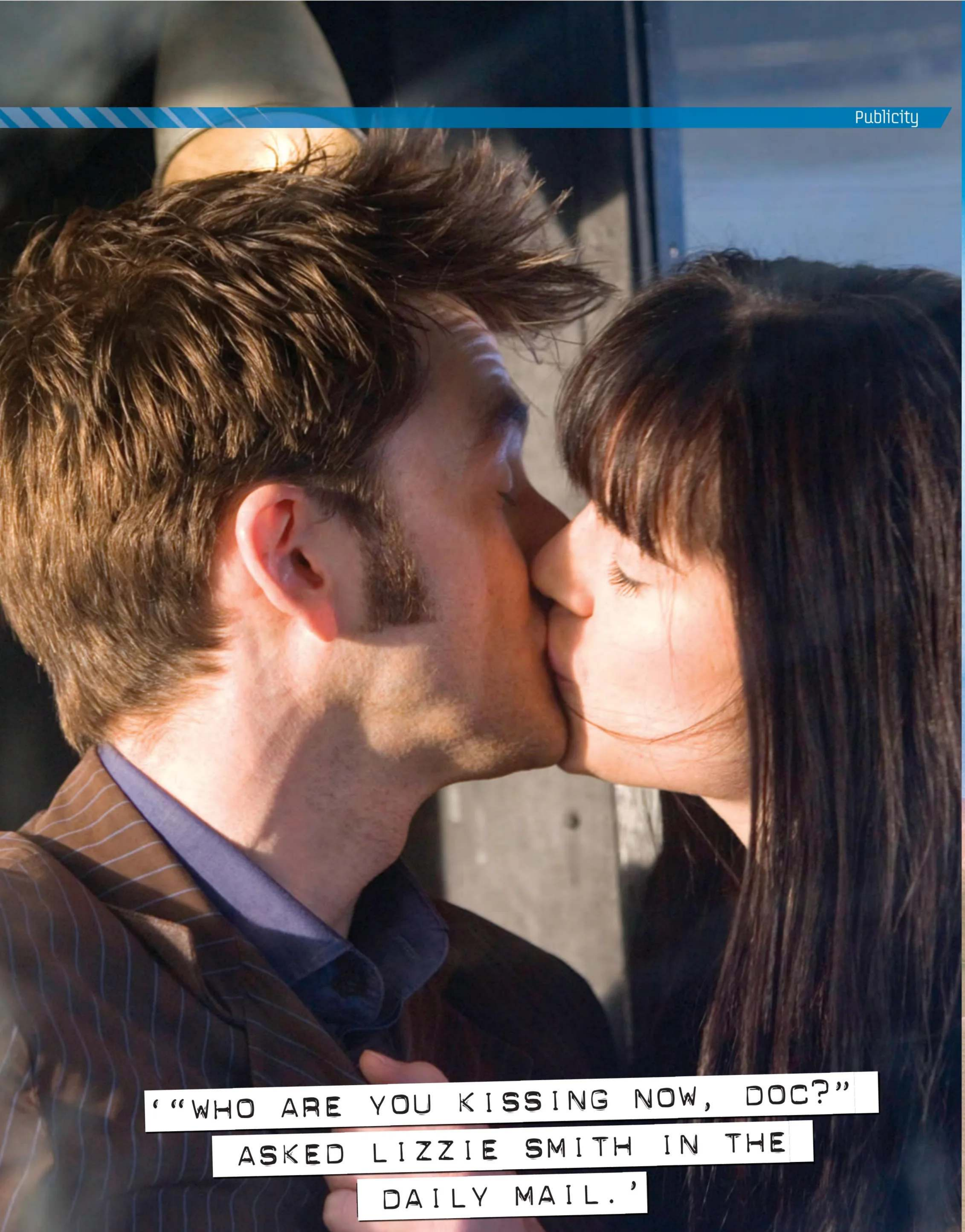
Below: David Tennant enjoys the "bonkers" Easter Special.



- Shadowed by Johnny Davis of *The Observer*, David Tennant kicked off Easter Saturday by joining Charlie Stayt and Susanna Reid on BBC One's *Breakfast* at 8.20am, answering viewers' questions and avoiding letting anything slip on the final episodes he was making. Accompanied by his friend, trainee script editor Jennie Fava, David continued recording his video diaries at Television Centre and his subsequent visit to BBC Radio 2 where crowds were waiting to get autographs. In the *Daily Telegraph*, a lengthy interview with Russell T Davies appeared from Robert Colvile, with Russell discussing many aspects of *Doctor Who* and his attitudes and feelings towards television; the paper also offered readers a free *Doctor Who* USB stick and carried an interview with Michelle Ryan conducted by Andrew Pettie.

- The BBC website also posted the fifth of the *Tennant Tapes* which covered the Dubai shoot.

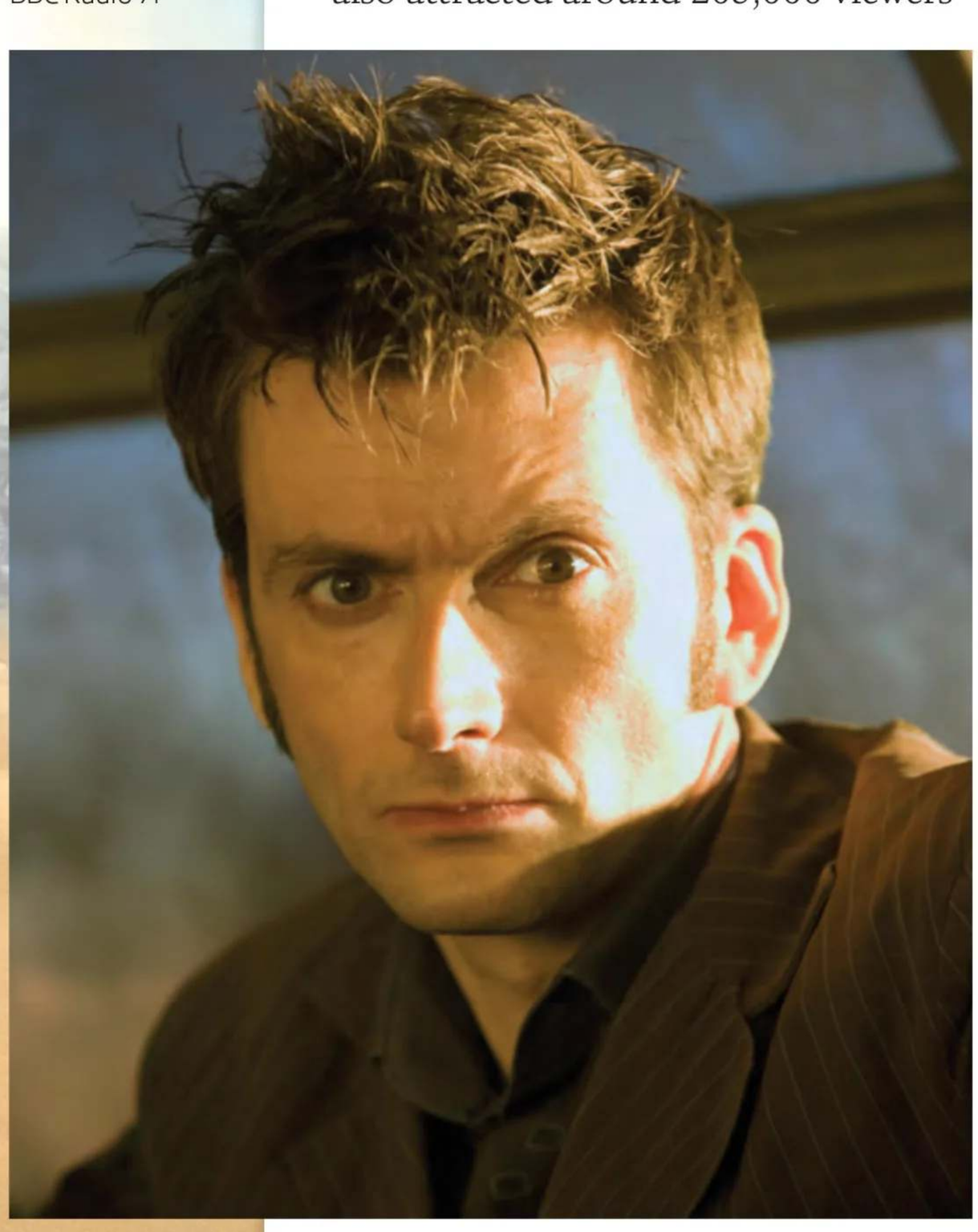
- David was joined by Catherine Tate to stand in as presenters on Jonathan Ross' Radio 2 show between 10am and 1pm. "Pretending to be DJs", David and Catherine invited people to phone in and email questions, promoted the Special that evening, and chatted to guests comedian Paul Merton and the "shy, retiring" John Barrowman. David delighted in performing live with his favourite musicians The Proclaimers in a rendition of *I'm Gonna Be (500 Miles)*.


‘“WHO ARE YOU KISSING NOW, DOC?”
ASKED LIZZIE SMITH IN THE
DAILY MAIL.’

Broadcast

› *Planet of the Dead* aired on Saturday 11 April at 6.45pm on BBC One and BBC HD, scheduled opposite the end of the science-fiction series *Primeval* and *New You've Been Framed* on ITV1. The Easter Special attracted a substantial audience; 9.5 million viewers on BBC One – compared to 3.3 million for *Primeval* – which made it the second-most watched programme on television that day with an appreciation index of 88. It also attracted around 205,000 viewers on BBC HD, making it the most watched programme on the channel to date. Ultimately, *Planet of the Dead* would rank as the fifth most popular programme of the week in the TV charts. It was followed on BBC Three at 8.30pm by an hour-long edition of *Doctor Who Confidential* entitled *Desert Storms* (narrated by Noel Clarke who had played Mickey Smith since 2005) which was seen by half a million viewers. At midnight, BBC Radio 7 aired the podcast commentary by David Tennant, Julie Gardner and James Strong in *Doctor Who: The Commentaries,* with BBC Three re-running *Desert Storms* at 4.10am.

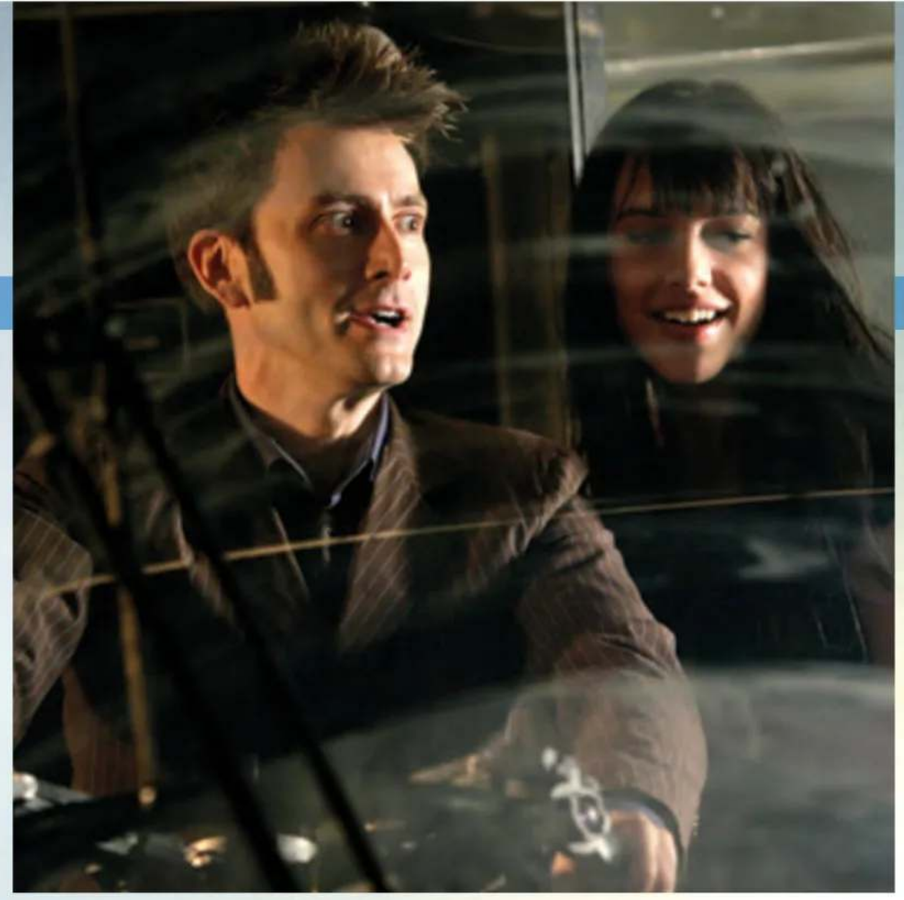
Below: David Tennant recorded a commentary which aired on BBC Radio 7.



› The following day, the ratings success of the Easter Special was covered by the *Sunday Mirror* in Beth Neil's *Doctor Who star Michelle Ryan: Kissing David Tennant was out of this world!* Sunday 12 April saw BBC Three schedule a repeat of *Planet of the Dead* – with optional commentary – at 7pm, followed again by *Desert Storms*. On Easter Monday, BBC HD repeated *Doctor Who at the Proms* at 4pm, after which around two million watched a repeat of *Planet of the Dead* at 5pm on BBC One and BBC HD.

› *Lee's spin-off spectacular* was the title of a piece in *The Sun* on Tuesday 14 April, in which Russell T Davies had commented of Malcolm and Magambo, "Lee and Noma are a spin-off series waiting to happen."





Left:
The Doctor and Lady Christina "synergise from the off".

- A further repeat of *Planet of the Dead* was slotted into the BBC Three schedules on the evening of Friday 17 April. Over this week, around 670,000 viewers also watched the new adventure on the BBC's online iPlayer. In the *Feedback* column of the *Radio Times* for 25 April to 1 May, Jan Nowak of London was unimpressed with the 'implausible' Special and commented, 'Bring on Matt Smith and Steven Moffat!' while Jeremy Miles of Bath was more appreciative, decreeing that *Planet of the Dead* had all the right elements for 'top-quality entertainment'.

- Issue 409 of *Doctor Who Magazine* featured a review of the Easter Special by Dave Owen, enthusing about the Doctor's temporary new companion with 'Michelle Ryan's Lady Christina synergises with the Doctor from the off...'

- ABC in Australia screened the Easter Special on Sunday 31 May, while it débuted in New Zealand via Prime a day later on Monday 1 June. *Planet of the Dead* was then screened in Canada on SPACE on Saturday 25 July, and was scheduled in the USA by BBC America on Sunday 26 July as part of the channel's new HD service.

- *Planet of the Dead* had delivered a colourful, fast-moving, high-definition adventure for BBC One viewers over the Bank Holiday. But, as Russell T Davies had remarked on BBC One's *Breakfast*, this piece of fun was the "last chance to have a great big romp of an adventure before the darkness".

- BBC One repeated *Planet of the Dead* on New Year's Eve 2010, a slot originally billed in *Radio Times* for a repeat of *The End of Time* Part One.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Planet of the Dead	Saturday 11 April 2009	6.45pm-7.45pm	BBC One/BBC HD	58'54"	9.74M (5th)	88

REPEAT TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Planet of the Dead	Monday 13 April 2009	5.00pm-6.00pm	BBC One/BBC HD	58'54"	2.04M (-)	89
Planet of the Dead [1]	Friday 31 December 2010	1.10pm-2.10pm	BBC One	58'54"	1.37M (-)	-

[1] Billed as *The End of Time* Part One in *Radio Times*

Merchandise

Planet of the Dead was released on DVD by 2|entertain on Monday 29 June 2009; because it had been made in high definition, it was also the first *Doctor Who* episode to be issued on Blu-ray. Both editions included the full version of *Doctor Who Confidential*.

Planet of the Dead was later included as part of *The Complete Specials* DVD and Blu-ray box set, released on Monday 11 January 2010. This five-disc set included deleted scenes from *Planet of the Dead* introduced by Russell T Davies and was reissued in August 2014.

GE Fabbri's *Doctor Who – DVD Files* #55 featured a DVD of *Planet of the Dead* alongside *The Waters of Mars* in February 2011.

In August 2009 a *Planet of the Dead* pencilcase set and double-sided poster were the free gifts in *Doctor Who Adventures* magazine. In December 2010, the free gift accompanying *Doctor Who Adventures* issue 195 was a *Planet of the Dead* stationery set.

Music from *Planet of the Dead* was included on Silva Screen's *Doctor Who Series 4 The Specials* soundtrack in October 2010. One track from this CD was later part of the *Doctor Who: The 50th Anniversary Collection* CD box set, available from Silva Screen in September/November 2014. ■

Below: The first *Doctor Who* Blu-ray, and scenes from *Doctor Who Confidential* included on the disc.















Cast and credits

CAST

David Tennant The Doctor

and

Michelle Ryan Christina

with

Lee Evans Malcolm
Noma Dumezweni Capt Magambo
Adam James DI McMillan
Glenn Doherty Sgt Dennison
Victoria Alcock Angela
David Ames Nathan
Ellen Thomas Carmen
Reginald Tsiboe Lou
Daniel Kaluuya Barclay
Keith Parry Bus Driver
James Layton Sgt Ian Jenner
Paul Kasey Sorvin
Ruari Mears Praygat

UNCREDITED

Pat Deacy Bus Driver
Ian Hilditch Security Chief
Marcus Elliott, **Jai Gomer**, **Alan Morton**, **George Onyeahasi** Security Guards
Kim McGarrity Stunt Double for Christina
Claudio Laurini, Dennis Gregory, Andrew Marchant, Garry Lloyd-George Armed Police
David Stock Police Driver E
Adam Chilvers Police Passenger E
Domeneco Balasco Dimitry
Phil Sutton Double for Bus Driver
Victor Richards ... McMillan's Police Driver (Jackson)
Dominic Kynaston Police Driver F
Joe Malik Police Passenger A
Tat Wa Lay Police Driver G
Eddy Martin Police Passenger B
Dave James, **Chris Lee**, **Michael Stewart** ... Police
Garry Lloyd-George Driver
Tracey Love, Christian Rae, John Sinclair, David Martin, Kevin Pugsley, Mark Gottshalk, Lynn John, Duane McGuire, Kevin Dawkins, Dominic Murphy, Maurice Tomkins, Tony Was, Cath McGowan, John Hancock, Cynthia Hancock, Richard Tunesi, David Stephens, Rahana Davis, Gary Devonish, Oliver Hopkins, Gwen Hester, Ceri Langridge, Mike Britton-Jones Passers-by
Andrew Marchant Black Cab Driver
Jim Fox Police Driver A
Tina Stratford Police Driver B
June Campbell Davies Control Room Operative
Steve Grant Dennison's Driver
Doug Kirby Police Driver C
Bernie Hodges Police Passenger C
Denzie Phipps Police Driver D
Michael Green Police Passenger D
Samaleh Double for Lou
Faith Double for Carmen
John Shepherd Armed Police Driver
Dennis Russell, Sean Saye, Kevin Hudson, Yinka Onitiri Armed Police
John Dunkerley Magambo's Driver
Steve Apelt Malcolm's Truck Driver
Brian Bowen, **Richard Parry** ... UNIT Soldier Drivers
Charles Afele, **Kristian Arthur** Other Soldier Drivers
Liza Piper, Shelby Williams, Ben Ashley, Kyle Prosser, Marium Nundy, Matt Doman, Andrea Griffiths, Barbara Fadden, Jerome Reid, Chris Salmon, Ian Wilson, Kevin Angell, Lee Price, Kieron Prosser, Jonathan Barber, Lee Pegg, Max Rodziewicz Wilson UNIT Soldiers (inc Pandovski)
Peter Oliver, **Peter Gain** UNIT Army Truck Drivers
Kevin Hudson, Yinka Onitiri Normal Police
Kristian Arthur, Brian Bowen, Richard Parry, Garrick Ingham UNIT Soldiers
John Shepher Armed Police
Jamie Edgell Stunt Double for Praygat
Liza Piper, Shelby Williams, Ben Ashley, Kristian Arthur SOCO

PLANET OF THE DEAD

STORY 200



Right: The cast and crew of *Planet of the Dead*.

CREDITS

Written by Russell T Davies & Gareth Roberts
Producer: Tracie Simpson
Director: James Strong
1st Assistant Director: John Bennett
2nd Assistant Director: James DeHaviland
[uncredited: Alon Hattingh]
3rd Assistant Director: Sarah Davies
Location Manager: Gareth Skelding
Unit Manager: Geraint Williams
Production Co-ordinator: Jess van Niekerk
[uncredited: Chris Buschek, Najeeb Tysir]
Production Secretary: Kevin Myers
Floor Runner: Nicola Brown [uncredited: Tom Evans, Alison Jones]
Continuity: Llinos Wyn Jones
Script Editor: Lindsey Alford
Camera Operator: Joe Russell, James Leigh
Focus Pullers: Jamie Southcott, Steve Rees
[uncredited: Chris Reynolds]
Grip: John Robinson
Boom Operators: Jeff Welch, Bryn Thomas
Gaffer: Mark Hutchings
Best Boy: Peter Chester
Electricians: Clive Johnson, Steve Slocombe
[uncredited: Ben Griffiths, Jonathon Cox]
Stunt Co-ordinator: Lee Sheward [uncredited: Jamie Edgell]
Choreographer: Ailsa Berk
Supervising Art Director: Stephen Nicholas
Associate Designer: James North
Art Department Co-ordinator: Amy Pope
Standby Art Director: Nick Murray
Standby Props: Phill Shellard, Jackson Pope
Set Decorator: Julian Luxton
Property Master: Paul Aitken
Construction Manager: Matthew Hywel-Davies
Graphics: BBC Wales Graphics
Costume Supervisor: Lindsay Bonaccorsi
Assistant Costume Designer: Rose Goodhart
Costume Assistants: Barbara Harrington, Louise Martin [uncredited: Maria Franchi, Andie Mear]
Make-up Artists: Pam Mullins, Steve Smith, Morag Smith [uncredited: Cathy Davies, Ros Wilkins]
Casting Associate: Andy Brierley
Post Production Supervisors: Chris Blatchford, Samantha Hall
Assistant Editor: Lee Bhogal [uncredited: Carmen Roberts]
Post Production Co-ordinator: Marie Brown
Colourist: Mick Vincent
Dubbing Mixer: Tim Ricketts
Supervising Sound Editor: Paul McFadden
Sound FX Editor: Paul Jefferies
Dialogue Editor: Matthew Cox



With thanks to the BBC National Orchestra of Wales
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Production Accountant: Adam Olley
Sound Recordist: Julian Howarth
Costume Designer: Louise Page
Make-up Designer: Barbara Southcott
Music: Murray Gold
Special Effects: Any Effects
Prosthetics: Millennium FX
Visual Effects: The Mill
Editor: Mike Jones
Production Designer: Edward Thomas
Director of Photography: Rory Taylor
Production Manager: Steffan Morris
Associate Producer: Debbi Slater
Executive Producers: Russell T Davies, Julie Gardner
bbc.co.uk/doctorwho
© BBC MMIX

Profile

MICHELLE RYAN
Lady Christina de Souza

Michelle Claire Ryan was born 22 April 1984 in Enfield, Middlesex. Her father was a fireman, later a fire safety officer, and her mother a beautician for cosmetics firm Clinique.

When she was 10 she was inspired by a West End stage production of *Grease* and immediately joined a local theatre/dance group. They later appeared in a gala fronted by Wayne Sleep at the London Palladium in 1998.

Her TV début came aged 15 as Dolores in an episode of ITV children's comedy *The Worst Witch*, shown 20 January 2000, and she appeared as a schoolgirl in two episodes of *The Bill* spin-off *Burnside* that July.

She faced a major decision when she was offered a place at Laine Theatre Arts College at the same time as being offered a major part in BBC soap *EastEnders*. Taking the latter option she became Zoe Slater, youngest sister to Kat, Lynn and Little Mo.

Débuting on 18 September 2000, Ryan's most famous storyline followed in October 2001 when, after Zoe revealed she was going to go and live with her Uncle Harry in Spain, her older sister Kat forbade her from going. "You ain't my mother!" protested Zoe, only for her 'sister' Kat to scream the revelation, "Yes I am!"

The incest plot revealed that Kat was indeed Zoe's mother and Uncle Harry her father. The revelation was followed by a



Above: Michelle as Zoe Slater in *EastEnders*.

two-hander episode starring Ryan and Jessie Wallace that drew over 14 million viewers and won a British Soap Award for Best Episode.

Having grown up in the media spotlight, exhausted and grieving the death of her grandfather, Ryan took a six-month break in the latter half of 2002 before returning in December.

She decided to call it a day after almost five years on *EastEnders*, her final appearance coming on 24 June 2005. As she admitted to website *thisisbristol.com* in 2008: "I just got quite bored in the end, to be honest. Doing the same thing day in, day out."

Ranked number 4 in *FHM* magazine's World's 100 Sexiest Women poll in 2005, the beautiful actress turned down lucrative offers from lads' mags, fitness videos and reality shows to instead make her stage début in *Who's the Daddy* (2005) at the King's Head Theatre, Islington and appear in period dramas *Marple: By the Pricking of My Thumbs* (2006) and in an ITV production of *Mansfield Park* (2007) as Maria Bertram. She also guested in a *Mr Bean* sketch for Comic Relief Night 2007.

Ryan had her first taste of fantasy television as psychiatric nurse Katherine Reimer in Steven Moffat's underrated six-part mini-series *Jekyll,* starring James

Nesbitt and shown summer 2007.

As *Jekyll* aired in the UK, Ryan had already headed Stateside to take the starring role of Jaime Sommers in a TV remake of 1970s superhero series *Bionic Woman*, relocating to Vancouver in the spring of 2007. When *Bionic Woman* aired as part of NBC's 2007 fall season, its opening episode drew 13 million viewers. Ratings fell however, and a writers' strike shut down production after eight episodes, after which the show never returned.

Ryan returned to the UK to play sorceress Nimueh in four episodes of the 2008 season of *Merlin*, prior to her appearance in the 2009 *Doctor Who* Easter Special. Having starred in Steven Moffat's *Jekyll*, and with Moffat about to take over as *Doctor Who* showrunner, rumours were rife that Lady Christina was to become the Doctor's new assistant. Ryan laughed this off and also scotched talk that she had auditioned for the role of Rose Tyler.

TV roles since included the lead in ITV romcom *Mister Eleven* (2009), surreal BBC Scotland play *One Night in Emergency* (2010) and a guest slot in *Death in Paradise* (2014). She featured in US productions such as the SyFy channel's anthology *Metal Hurlant*, in the episode *Shelter Me* (2012), and seven episodes of spy series *Covert Affairs* (2013).

Ryan's film appearances, mostly British-made, included *I Want Candy* (2007), *Flick* (2008), *Huge* (2010), Noel Clarke's *4.3.2.1* (2010), *Girl Walks into a Bar* (2011), *Cleanskin* (2012) and *Cockneys vs Zombies* (2012).

She has also made inroads into stage work with *The Talented Mr Ripley* (2010) at the Royal & Derngate Theatre, Northampton and took the starring role of Sally Bowles in a 2012 West End production of *Cabaret* alongside Will Young at the Savoy Theatre, London. ■







THE WATERS OF MARS

STORY 201

Mars, 21 November 2059: the Doctor arrives at Bowie Base One, Mankind's first outpost on another world. But the Doctor knows that this is the day that the base's crew will have an ill-fated encounter with the alien Flood, and he is bound to allow history to take its course.

BOWIE BASE ONE

Introduction

The Waters of Mars is a contender for the scariest *Doctor Who* ever. It must surely have terrified a whole generation of young viewers. In contrast with the jolly antics of *Planet of the Dead*, this story takes place in a claustrophobic environment where an isolated team of astronauts is transformed, one by one, into drooling zombie-like creatures.

There's a sense of impending doom: not only do the future's history books say that the crew of Bowie Base One all died on 21 November 2059 – the day the TARDIS arrives on Mars – but we're aware that the end is also drawing near for the Tenth Doctor himself.

It's something of a daring departure; it crosses the line into something darker and more adult. There are a couple of reassuringly familiar elements, however, that keep it anchored in the traditions of *Doctor Who*. It's a very deliberate attempt to echo the siege storylines that were common during Patrick Troughton's time as the Doctor. What's more, like a number of those stories (most notably Cybermen stories *The Moonbase* [1967 – see Volume 9] and *The Wheel in Space* [1968 – see Volume 12]), *The Waters of Mars* features a diverse, multi-national crew. The base is populated by the British and Americans, an Australian, a German and a Russian. It also seems that the Philippines is a space-faring nation – when the Doctor inexplicably arrives on the scene, the colonists speculate which of their competitors could have got to Mars first.

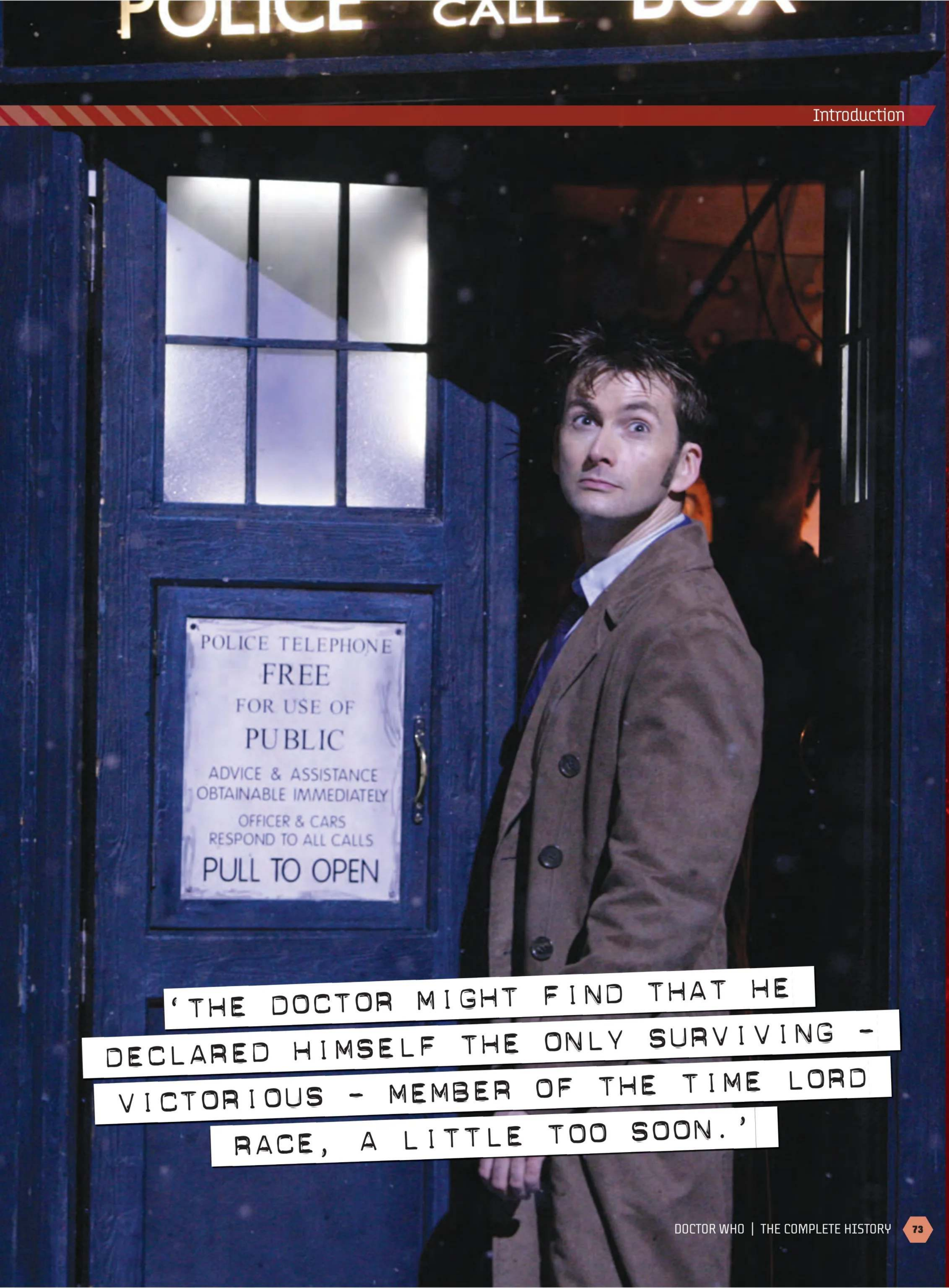
Perhaps this backdrop, which suggests progress and increased co-operation between the nations of Earth, makes the sacrifices made in this story seem all the more heroic. The events that occur in this story are, after all, presented as the catalyst that leads to humanity spreading across the galaxy.

The episode's darkest moment is the ultimate fate of commander Captain Adelaide Brooke, which turns out to be unavoidable if the path of human progress is to stay on course. Belatedly, the Doctor has decided that time can be rewritten after all, and that he's the man to do it. Tragically, he discovers that it's not quite that easy.

The final scenes lead into David Tennant's last story – the two-part Christmas Special *The End of Time* [2009/10 – see Volume 62]. The Doctor might find that he declared himself the only surviving – *victorious* – member of the Time Lord race, a little too soon... ■

Below: The Doctor meets the multi-national crew of Bowie Base One.





'THE DOCTOR MIGHT FIND THAT HE DECLARED HIMSELF THE ONLY SURVIVING - VICTORIOUS - MEMBER OF THE TIME LORD RACE, A LITTLE TOO SOON.'

STORY

The TARDIS materialises on Mars, home to Bowie Base One, where one of the crew, Yuri, is putting up a sign saying 'No Trespassers'.

The Doctor is approaching the base when he is arrested by a robot called Gadget. [1] He is brought inside to meet Captain Adelaide Brooke, and three other crew members – Tarak, Steffi, and Roman.

In the Bio-Dome garden, Andy washes some carrots and bites into one. He convulses and turns to face his colleague Maggie. His skin is cracked and water dribbles from his mouth! [2]

The Doctor learns it is 21 November 2059 – the date that he knows the base is destined to be destroyed in a nuclear blast. He is about to leave when an unearthly roar comes through the speakers from the Bio-Dome. Adelaide insists the Doctor goes with her and Tarak to investigate.

They discover Maggie in the linking tunnel, suffering from a head trauma. Adelaide's deputy Ed Gold and Yuri arrive and take Maggie to the sickbay, while the Doctor, Adelaide and Tarak continue to the Bio-Dome.

Maggie wakes up in isolation. Yuri reminds her that she must remain quarantined, and watches a message from his brother. He mentions that his brother lives near the Caspian Sea and Maggie muses, "Earth is so much water. We should like that world." Her face is cracked and exuding water. [3]

Adelaide realises the Bio-Dome is unsafe. But it is too late – Tarak has been infected by Andy. [4]

The Doctor and Adelaide run with Tarak and Andy in pursuit. The Doctor uses his sonic screwdriver on Gadget to provide a speedy getaway [5] and they make it into the airlock. Adelaide gives the order to evacuate, but the Doctor warns her that she risks taking the infection back to Earth.


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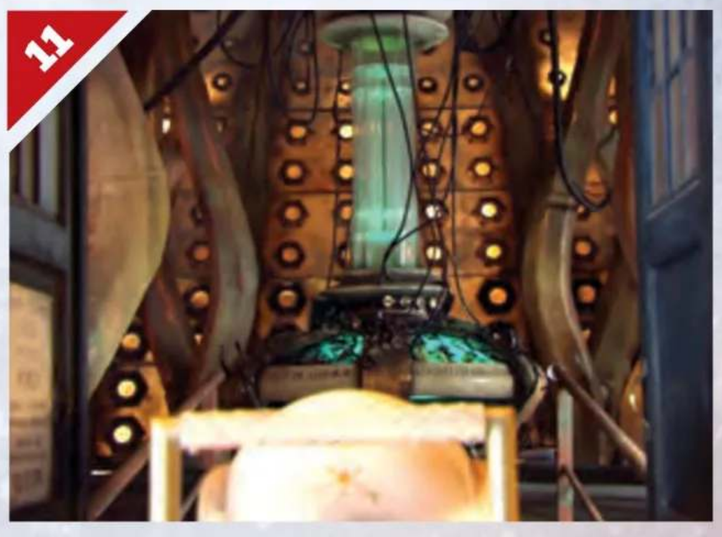

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Yuri leaves Maggie in the sickbay and she breaks out of isolation.

Adelaide shows the Doctor the underground glacier that is the source of their water. [6] She asks him why he keeps trying to leave and he explains that he thinks what happens in this base is a fixed point in time. Her granddaughter will pilot the first ship to Proximi Centuari because of what happens today.

They view Andy's maintenance log and realise that the water has only just got into the dome, which means the rest of the crew is not infected. Adelaide gives the Doctor his spacesuit and tells him to leave. Meanwhile, Andy and Tarak climb onto the roof of the dome. [7] Water seeps into the base and Steffi is trapped behind a waterfall. [8]

The Doctor walks away from the base. A single drop falls on Roman and infects him and Maggie enters the shuttle and infects Ed. [9] He activates the Auto Destruct and the shuttle explodes, the blast hurling the Doctor to the ground – and he realises there is nothing to stop him saving the crew. [10]

He returns to the base and helps Adelaide, Mia and Yuri seal the dome. He then sends Gadget outside as Adelaide activates the self-destruct.

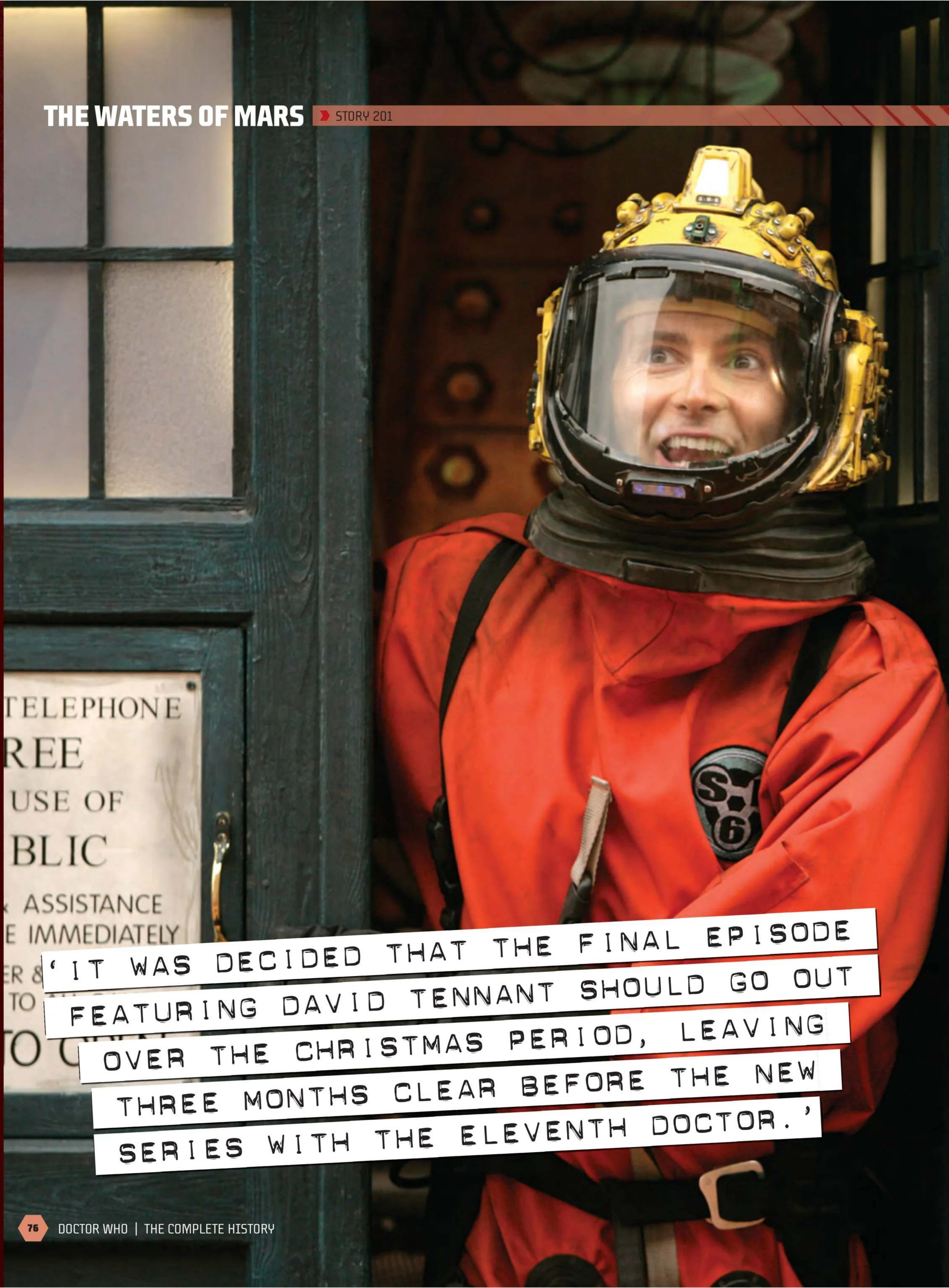
Gadget reaches the TARDIS, opens the door and sets the controls, guided by the Doctor. [11] The TARDIS materialises in the base moments before it explodes – and the Doctor delivers Adelaide, Mia, Yuri and Gadget to Earth, outside Adelaide's home.

Yuri and Mia run off. Adelaide realises she is supposed to be dead but the Doctor explains that he has saved "little people" before. He's no longer just a survivor. He's the winner. Time Lord victorious! [12]

Adelaide is appalled, goes into her home and shoots herself. History is restored to its correct path... and an Ood appears before the Doctor. His time has come.

THE WATERS OF MARS

STORY 201



'IT WAS DECIDED THAT THE FINAL EPISODE FEATURING DAVID TENNANT SHOULD GO OUT OVER THE CHRISTMAS PERIOD, LEAVING THREE MONTHS CLEAR BEFORE THE NEW SERIES WITH THE ELEVENTH DOCTOR.'

Pre-production

By mid-August 2007, the plan was that the second of the three envisaged *Doctor Who* Specials to be made in 2009 would be for broadcast on New Year's Day 2010, but this changed when it was decided that the final episode featuring David Tennant should go out over the Christmas period, leaving three months clear before the new series with the Eleventh Doctor. At this stage, executive producer Russell T Davies had in mind that one episode could possibly air at Halloween 2009, although he was wary since the high-rating *The X Factor* would be running on ITV1 at that time of the year.

Christmas hotel

An early idea for the story was one which Russell had conceived in early December 2007 as a possible notion for the 2008 Christmas Special: the Doctor arriving in a hotel at Christmas to find it deserted apart from one father whose family had gone missing, and finding that the building had been taken out of time and space. However, Russell felt he had insufficient time to develop this as a script in early 2008, and to meet production deadlines he reverted to his original plan of the Cybermen in Victorian London which became *The Next Doctor* [2008 – see Volume 60].

When it became clear to Russell in April 2008 that his commitments to the *Doctor Who* spin-off series *Torchwood*

Connections: Suited up

- The Doctor is seen to be wearing an orange spacesuit which he had previously worn in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] and *42* [2007 – see Volume 55], although here it has been fitted with a new headpiece.

would not allow him to write all three of the planned *Doctor Who* Specials, the first writer he had in mind for the second Special was Phil Ford. Phil had worked with the BBC Wales team since autumn 2006 when he had been commissioned to write for the other *Doctor Who* spin-off series *The Sarah Jane Adventures* and had worked at Granada Television in Manchester at the same time as Russell in the 1990s. He had written for series such as *Bad Girls, The Bill* and *Footballers' Wives* before scripting the bulk of the animated series *New Captain Scarlet*. Phil had also written the episode *Something Borrowed* for *Torchwood* before becoming co-producer on *The Sarah Jane Adventures*. Russell knew that before he left *Doctor Who*, he wanted a script from Phil, and that Phil was keen to come up with a scary storyline.

At this stage, the second Special was rescheduled for broadcast at Christmas 2009, and would feature another one-off companion. By mid-April, Russell had a linking device in mind to end the Easter Special which was to be written by Gareth Roberts; there would be a knock at the TARDIS door which the Doctor would open to find himself confronted by a character played by highly respected actress, Dame Helen Mirren, the award-winning star of television series such as *Prime Suspect* and films including *Calendar Girls* and *The Queen*. She had been approached to appear in *Doctor Who* in the past, but had turned the series down;



Below: Scary monsters! Writer Phil Ford was keen to deliver a frightening tale.

by planning ahead, it was hoped to get somebody of her calibre to play a female companion to the Doctor who was older than the usual characters at his side. BBC Head of Fiction Jane Tranter had also indicated that Dame Judi Dench was interested in appearing in *Doctor Who*.

Deserted London

Russell's outline for the story was that a large, middle-class family went to stay in a posh Dorchester-type hotel in London for Christmas. The grandmother quickly became fed up with all the noise and palaver of her relatives, and wished that they would disappear. When she went out to get some ice, she found the hotel deserted, and on returning to the family suite discovered that her relatives had vanished. Going out onto the streets of London, she found the city similarly devoid of people and eventually – finding a police box – knocked on the door and met the Doctor. Together, the Doctor and Gran investigated and found strange centaur-like aliens appearing; spindly, delicate creatures with eight legs and human torsos. These were the sentinels of another alien race which had frozen time to allow them to stage their carnival on Earth for one night. Borrowing concepts from an earlier idea for a fantasy tale featuring author JK Rowling, Russell was to have the Doctor and Gran witness a sinister fairytale carnival of beings which had come through a gap in reality. If these aliens spotted the Doctor and Gran, then Earth would be forfeit and become the creatures' new home. As such, Gran would have to fight for both the return of her family and all humanity. At the end, as the Doctor said goodbye to Gran and went through the snow to the TARDIS, he would be watched by an Ood – one of



Above: The TARDIS arrives on Mars.

the alien race introduced in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] and seen again in *Planet of the Ood* [2008 – see Volume 58]. The Doctor knew that he was being summoned to the planet of the Ood because the end of his current incarnation was now near… and this would lead into Russell's concluding Special for New Year's Day 2010.

Russell had concerns about the story – mainly on the cost of staging the deserted London. Within weeks he had another storyline to give to Phil to replace the hotel narrative. This was *Christmas on Mars*, a story set on a Mars base in the near-future, a future which the children watching *Doctor Who* in 2009 would be able to look forward to in their own lifetimes. The technology of the base was to be believable and not much more advanced than that of present-day NASA. Russell had always wanted to do a storyline with a realistic NASA-like setting. Mars – the next planet from



Connections: Red planet

- Bowie Base One is named after the pop star David Bowie whose song *Life on Mars?* had been a chart hit in 1973; it is located in Gusev, a Martian crater named after nineteenth-century Russian astronomer Matvei Gusev.



Above:
Phil Ford: writer of 2009's second Special.

the Sun beyond the Earth – was a planet that Russell found fascinating as a close neighbour and humanity's next frontier on its journey out into space, and felt this gave it an almost mythical quality. "This is a proper Martian adventure," he commented on the resulting story on *Doctor Who Confidential*. Russell was also aware of Mars' place in *Doctor Who*'s history as the native world of the proud, militaristic reptiles known as Ice Warriors, and decided to keep the time line with regards to these aliens vague, since they would not feature in the new story.

Russell mentioned his new Mars narrative to his fellow executive producer, Julie Gardner, but she preferred the hotel storyline. Then at a meeting with Phil Ford on Friday 11 July, it was clear that the writer also loved the original hotel storyline; in particular he found the setting of the deserted building with a sudden 'ping' from a lift to indicate somebody's arrival a good hook for the story. Russell agreed to Phil developing the story, but was still uneasy, believing that it would have been more suitable for a Halloween slot than a Christmas broadcast.

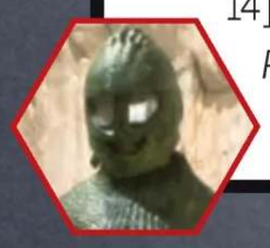
A Midwinter's Tale

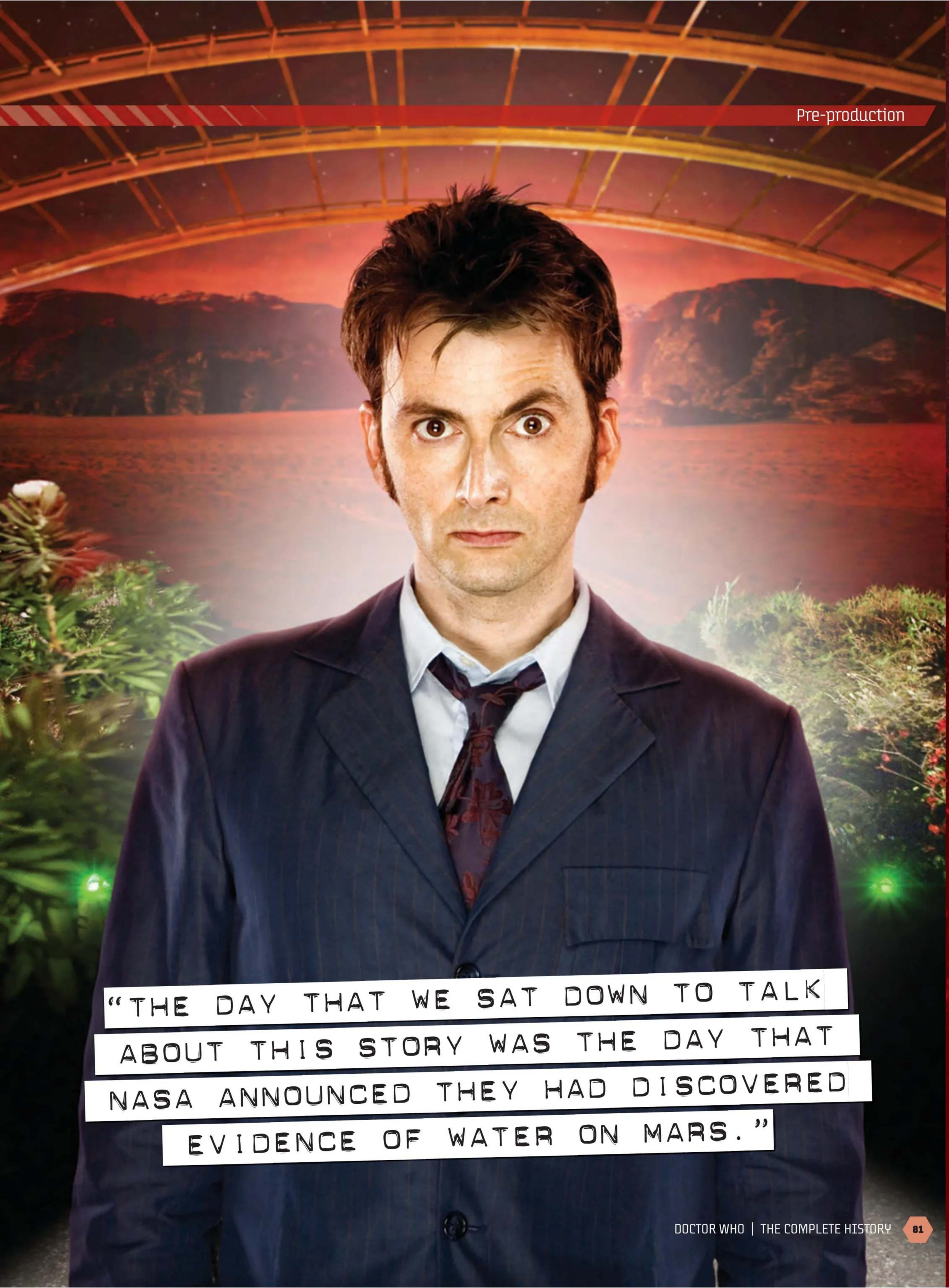
As it turned out, the hotel theme was hit upon independently by Gareth Roberts during July as he storylined the Easter Special. This was not what Russell had in mind, and this element of the plot was dropped. Meanwhile, Phil was at work on his story outline for the Christmas Special which he titled *A Midwinter's Tale* and submitted it on Tuesday 29 July. Russell was concerned that the story – which drew heavily on sword and sorcery elements – did not work. The tale concerned an alien princess, the Queen of the Shi'ar, who emerged from the hotel lift with her two muscular bodyguards; she had arrived on Earth to be married. The tale's conclusion had the Doctor and Gran chasing through secret corridors under Buckingham Palace. Russell felt bad that the idea he had given Phil did not work, and – seeing the project as having hit a dead end – resolved to substitute his Martian Christmas idea. An impetus for this was a NASA press release on Thursday 31 July which announced that laboratory tests on the Phoenix Mars Lander had identified water in a soil sample. Suddenly, the notion of a near-future human base on Mars seemed more plausible.

"The day that we sat down to talk about this story was the day that NASA announced they had discovered evidence of water on Mars," recalled Phil Ford in

Connections: Cold soldiers

- The Doctor makes a reference to the noble Martian race known as the Ice Warriors who had first appeared in *The Ice Warriors* [1967 – see Volume 11] and how he had used heat as a weapon against them in stories such as *The Seeds of Death* [1969 – see Volume 14] and *The Monster of Peladon* [1974 – see Volume 21].





"THE DAY THAT WE SAT DOWN TO TALK ABOUT THIS STORY WAS THE DAY THAT NASA ANNOUNCED THEY HAD DISCOVERED EVIDENCE OF WATER ON MARS."

THE WATERS OF MARS

STORY 201



Above: The Martian base was named after pop star David Bowie.

Doctor Who Magazine. On Friday 1 August, Russell and Phil met up for another script meeting, with the showrunner pitching the idea of a Christmas tale set on Mars in 2050, 2030 or even earlier. The older female companion could now be the controller of the Mars base, and possibly Russian. There would be a monster which took possession of the base personnel, perhaps via the air or from the planet's soil. Quickly the threat became the Martian water, playing on the irony of the element crucial to human survival becoming the thing that would destroy it. With the festive broadcast in mind, Russell wanted an emphasis on the happiness of the crew receiving Christmas messages from their families on Earth. Phil set to work at once on a revised storyline which he entitled *Red Christmas* (a play on the popular 1940 song *White Christmas* and Mars' designation as the red planet), although Russell preferred the title *Christmas on Mars*.

Russell was delighted when Phil delivered a very practical treatment for *Red Christmas* on Thursday 7 August. In particular he was taken with the writer's characterisation of the base personnel, knowing that the creation of strong, vivid characters would be perfect to increase the impact as they became the victims of the Martian water. There were some elements which he considered changing at this stage. The futuristic science-fiction element was too strong; humanity had terraformed the whole planet and the characters flew in shuttles from one base to another, such as when they visited the algae farm and hydroponic plant where oxygen was released into the Martian atmosphere. Russell instead saw what Phil had called Camp Bowie (named after pop star David Bowie with reference to his 1973 song *Life on Mars?*) as a more primitive, isolated single base, where the characters had to battle the odds alone in a confined

environment. This would also be more cost effective in production, and also offer a greater contrast to the more expansive storyline which Russell had in mind for the following Special. At the conclusion of Phil's tale, the Doctor was to save the crew of the base by summoning the TARDIS via remote control; this was something which Russell had refused to allow as the direct resolution in previous stories, but which he allowed here to show how the Doctor's rules and standards were breaking down.

Tennant's final hours

Russell was particularly concerned about the Doctor's role in the story, as he wanted to show events closing in around the Time Lord, who would be present not by answering a distress call, but because he arrived purely on a whim. However, wanting to put David Tennant at the forefront of his last episodes, the executive producer desired another notable element for the Doctor, commenting on *Doctor Who Confidential*, "We can start telling stories about this character that you can only tell once."

Russell came up with this additional element by developing the concept of fixed points in time – such as a tragic event – as established in *The Fires of Pompeii* [2008 – see Volume 57]. Russell's idea was to show a scenario in the audience's future which – for the Doctor – was as fixed and famous as events such as the volcanic eruption in known human history. This meant that the Russian mission commander, Valentina Kerenski, should become more important, similar to a known historical figure like William Shakespeare as seen in *The Shakespeare Code* [2007 – see Volume 54] or Agatha Christie from *The Unicorn and the Wasp* [2008 – see Volume 58], with the Doctor excited to meet them and aware of their place in major events which he could not alter. This would allow the dramatic sequence of the Doctor walking away from people that he could not save, while hearing their voices on his radio. Even though he knew that the Martian crew members were famous only for their deaths, in his arrogance the Doctor would fight and break the Laws of Time. Consequently, the appearance of the Ood would bring a sense of justice, indicating that the Doctor had gone too far.

This new story ingredient was passed by Russell onto script editor Gary Russell, for whom this would be his first credit on a television episode of *Doctor Who*. A life-long *Doctor Who* fan, Gary had been a child actor on series such as *The Famous Five* before moving into writing, editing *Doctor Who Magazine* and writing various factual books and novels about *Doctor Who*



Below:
An arrogant Doctor would break the Laws of Time.



Connections: Fixed point

- Speaking to Adelaide, the Doctor tries to compare the inevitable events on Bowie Base One to the volcanic eruption of Mount Vesuvius and the destruction of Pompeii that he had witnessed in *The Fires of Pompeii* [2008 – see Volume 57].



Above: The impressive central control area as it was finally realised.

and other television shows. Having been a producer on *Doctor Who* audio dramas for Big Finish since 1998, he joined BBC Wales in July 2006 as a script editor where he worked on the second series of *Torchwood*, followed by the second series of *The Sarah Jane Adventures* and also *Music of the Spheres*.

By Monday 11 August, Nikki Smith had been appointed producer on the second Special for 2009. Nikki had been the head of development with BBC Wales and during 2007 had script-edited *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] before becoming producer of the second series of *The Sarah Jane Adventures*. In amongst his commitment to scripting *Torchwood*, Russell was able to deliver his comments on Phil's treatment for *Red Christmas* on Thursday 14. He felt that the Camp Bowie base – or rather Bowie Base – should be more primitive and indeed the first human base on Mars for the setting of Christmas Eve 2079. Valentina would no longer be a Mars veteran who had been on the base since 2050, but one of the pioneers. He saw Bowie Base as more centralised, with a set-piece central chamber; there could be a dome to replace the algae farm about 200 yards away which the crew could reach by tunnel or walking across the surface.

Russian concerns

Russell also had concerns about making the companion Russian, since he recalled Helen Mirren playing Russian scientist Tanya Kirbuk in the 1984 science-fiction film *2010*. The issue of the Doctor summoning the TARDIS – since the creature attacking the humans had torn apart all the spacesuits in the base – was resolved by the Doctor rigging up a transmitter using the team's fake metal Christmas tree to send a signal summoning his vessel; this also resolved one of Julie's concerns about the Christmas element not being strong enough. Phil was asked to revise his treatment to address these points, and also to introduce a clunky robot on tracks which could be realised using CGI. "I love a robot!" Russell commented, having been inspired by the animated film *WALL-E*, released in July 2008. The idea was that the lovable, Disney-style robot would initially irritate the Doctor, but end up becoming endearing.

By the start of October, the concluding Special had been confirmed as a two-part story running across the Christmas/New Year period, and it was thought that the Mars episode could be run on the Saturday prior to Christmas – ie Saturday 19 December 2009, the week after ITV1's *The*

Connections: It's a dog's life

After the Doctor has been disparaging about Gadget, Roman says that a friend of his had made her domestic robot look like a dog, to which the Doctor responds, "Ah well, dogs. That's different." This is a reference to the Doctor's own robot dog, K9, introduced in *The Invisible Enemy* [1977 – see Volume 27] and who had most recently been seen in *Doctor Who* in *The Stolen Earth/Journey's End* [2008 – see Volume 60].





'THE IDEA WAS THAT THE LOVABLE, DISNEY-STYLE ROBOT WOULD INITIALLY IRRITATE THE DOCTOR, BUT END UP BECOMING ENDEARING.'

X Factor had finished, and also the same Saturday that would see transmission of the final of BBC One's talent show *Strictly Come Dancing*. By late October, the BBC schedulers had tentatively accepted this plan; the Mars Special would run on Saturday 19 with the first part of the Tenth Doctor's last adventure on Christmas Day and the concluding part on New Year's Day.

Graeme Harper was appointed as the director of the Mars Special during October; Graeme had worked on *Doctor Who* in various capacities since the 1960s, directing his first serial, *The Caves of Androzani* [1984 – see Volume 39], in 1983/4 and returning to the series to direct *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] and *Army of Ghosts/Doomsday* [2006 – see Volume 53], since when his most recent contribution had been *The Stolen Earth/Journey's End* [2008 – see Volume 60]. He had also directed three stories for *The Sarah Jane Adventures*.

The existence of the Mars Special came into question on Wednesday 12 November, partly caused by the worldwide credit crunch. Funding for the Specials had been reduced by BBC Worldwide, the Corporation's commercial arm. Money from sales of the show to Japan had vanished. Furthermore, BBC Worldwide had a joint interest in DVD company 2|entertain with Woolworths, and Woolworths was about to go into receivership. Looking at their options, Julie and Russell could either reduce the final two-parter to 45 minutes per episode, or

Below: Graeme Harper was appointed to direct *The Waters of Mars*.



abandon the Mars Special altogether. Julie was keen to try to raise the extra money, and in the meantime the team should proceed on the basis that the Mars Special would enter production.

Phil redrafted his story with Valentina renamed Grace, but Russell pointed out that in the *Doctor Who* TV Movie [1996 – see Volume 47] the Doctor had been joined by a character called Grace Holloway, and so the base commander's name was changed again to Adelaide. By now, the monsters of the story were defined as giant water people, inspired partly by the living water in the 1989 science-fiction movie *The Abyss,* and were to be realised by The Mill using computer-generated effects. To establish some of Adelaide's own personal background, Phil drew upon the events of *The Stolen Earth/ Journey's End* that would have taken place during Adelaide's childhood.

Economical uncertainty

Russell was aware that he should have been working on Phil's third draft script by mid-November, but issues with *Torchwood* meant that he was only just starting to work on Gareth's script for the Easter Special. By Monday 24 November, Russell had finished his work on Gareth's story, but it was still undecided if the budget would be available to go ahead with the Mars Special. Knowing that they still had until the end of the week, Russell pondered on the possibility of a cheaper version of the script. It was during this week that Woolworths went into administration, and the future for the Special looked bleak. On Wednesday 26, Julie outlined to David the situation, explaining that although it was possible they would lose one Special, the two-part finale would be safe. Julie then went to Jane Tranter to discuss how they should proceed, requiring a decision so that Russell could start writing the Mars Special on Monday, or abandon it and proceed straight to the Christmas episodes.



Above: Russell T Davies and Julie Gardner with David Tennant.

On Thursday 27 November, Russell was in Elstree with Julie to give a talk at the BBC Drama Writers Academy. Russell was considering how to make the Mars story an unmissable adventure which would not be over-shadowed by the subsequent episodes, and hit on the idea of taking the sub-plot of the Doctor knowing about the disaster on Bowie Base and turning it into the main plot. The Doctor was to realise that since he was the *only* surviving Time Lord, he *could* break the Laws of Time. The grief for the loss of his people was over... but with this came the fact that he was now dangerously over-reaching his power, especially without the presence of a human companion to keep him grounded. "He's becoming omnipotent. And that's not good," noted Russell on *Confidential*, feeling that this

Connections: Virgin Doctor



- Ed wonders if the Doctor's arrival on Mars is connected with the Branson inheritance, suggesting a connection with British entrepreneur and billionaire Richard Branson who founded Virgin Records.



Above: Russell T Davies planned a storyline where the Doctor would be in conflict with himself.

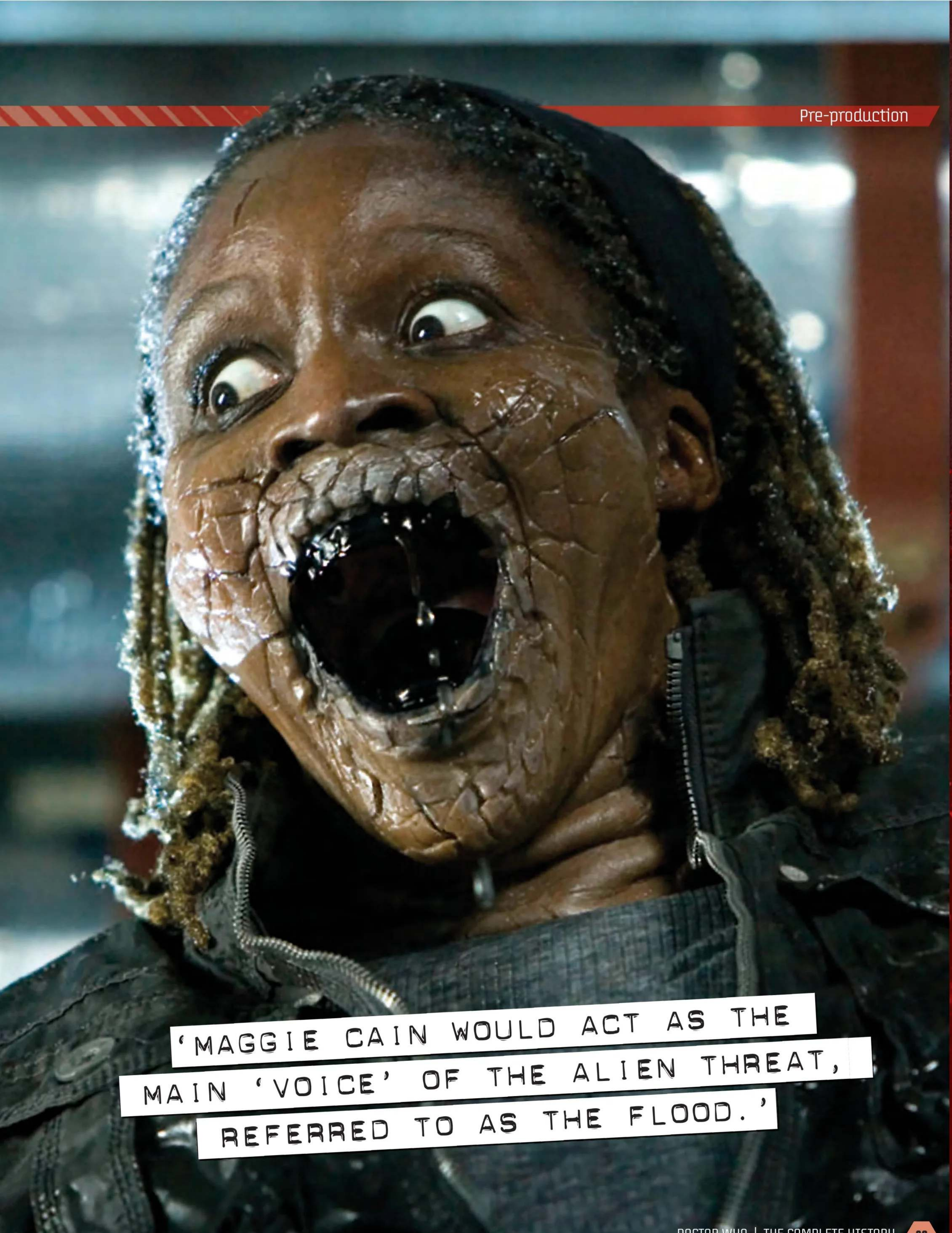
showed the Doctor becoming a figure as terrifying as his Time Lord arch-enemy, the Master. Part of this concept came from Russell's plan for one version of his final story for the current Doctor; a story in which the Doctor was effectively battling against himself. Russell explained this to Julie on the journey to Elstree, and formed the idea that the Mars adventure would effectively flow into the next two episodes as a trilogy. Having given the talk at Elstree, Russell departed... and received a phone call 15 minutes later from Julie to confirm that the funding had been found. All four Specials were on.

By mid-December, Russell felt that he was struggling to get a revised version of the Mars story straight in his head. Although Phil had done four drafts, there were changes required because of the ongoing budget concerns when the money to make the series in HD was apparently withdrawn. Keen to have *Doctor Who* move into HD with the first of the Specials, *Planet of the Dead* [2009 – see page 6], the funds were again reallocated, with *Planet of the Dead* stealing some of the effects budget from the Mars story, while there were also more demands from the increasingly sophisticated two-part Christmas Special. This meant that the giant water monsters planned for the Mars Special would have to be abandoned, and Phil was told that this CGI element would have to be lost.

Exactly a year before its planned transmission, Russell started to write the revised script for the Mars adventure on Friday 19 December. The next day he hit on the way he wanted to tell the story, presenting it from the Doctor's point of view. Before Christmas, he had redeveloped the water monsters as a force carried in water which took possession of the Bowie Base personnel. He developed a new character, Maggie Cain, who would act as the main 'voice' of the alien threat, referred to as the Flood. "It's a bit like writing a drama set in a submarine," commented Russell on BBC America's *Doctor Who: Inside Look*, "They are trapped. They are sweaty. They are frightened. And there is no way out."

Multiracial casting

The script was completed in the early hours of Monday 12 January 2009 after Russell had agonised about the conclusion. The near-future realistic technology had also seemed too similar to elements of *The Impossible Planet/The Satan Pit* and *42* [2008 – see Volume 55], which Russell had done his best to remove. He also admired the use of multiracial casting of human outposts from stories such as *The Moonbase* and *The Wheel in Space*, which quickly differentiated between a large number of characters. "I always loved the Patrick Troughton stories that had big international casts on space bases, and I wanted that sort of feel with this," he



'MAGGIE CAIN WOULD ACT AS THE MAIN 'VOICE' OF THE ALIEN THREAT, REFERRED TO AS THE FLOOD.'

THE WATERS OF MARS

STORY 201



Above: Back down to Earth: the Doctor returns the survivors home.

explained on the episode commentary. "It gives it a nice buzz."

In the script's closing scene, the Doctor returned the survivors of Bowie Base – Adelaide, Yuri and Mia – back to London on the same day as they were on Mars: 19 December 2059. Adelaide recognised her daughter's house in London, and after the robot Gadget departed with Yuri and Mia, Adelaide commented on how the young couple might produce a child who – but for the Doctor's time-changing intervention in the destruction of the Martian base – would never have existed. Ood Sigma then appeared – and the Doctor knew that his fate was approaching, leaving Adelaide crying as he departed.

The next day however, Russell decided that Adelaide had to die in the last scene. She would take her own life to show the Doctor his responsibility, and the tragic consequences of his own foolish arrogance; that somebody whom he idolised should kill herself because of his behaviour. Julie Gardner had also had the same thoughts, and the scene was carefully rewritten to ensure that the Doctor's companion committing suicide was suitable family viewing in accordance with BBC Editorial Policy. The main note was that Adelaide should be shown to use a futuristic, clearly imaginary weapon rather than a more recognisable item such as a revolver.

Preparation work for the Special began on Monday 19 January, with Graeme Harper now back from Budapest where he had been directing episodes of BBC One's *Robin Hood*. Nikki Smith – now working under her new name of Nikki Wilson after getting married over the New Year period – had started work as producer some weeks earlier; "I was on the edge of my seat reading the outline," Nikki told *Doctor Who Magazine*. The first tone meeting for the episode was held at 3pm on Thursday

22 January at Upper Boat, and there was an emphasis on how Bowie Base One should look very realistic, drawing upon the technology of NASA to make it look clean and clinical.

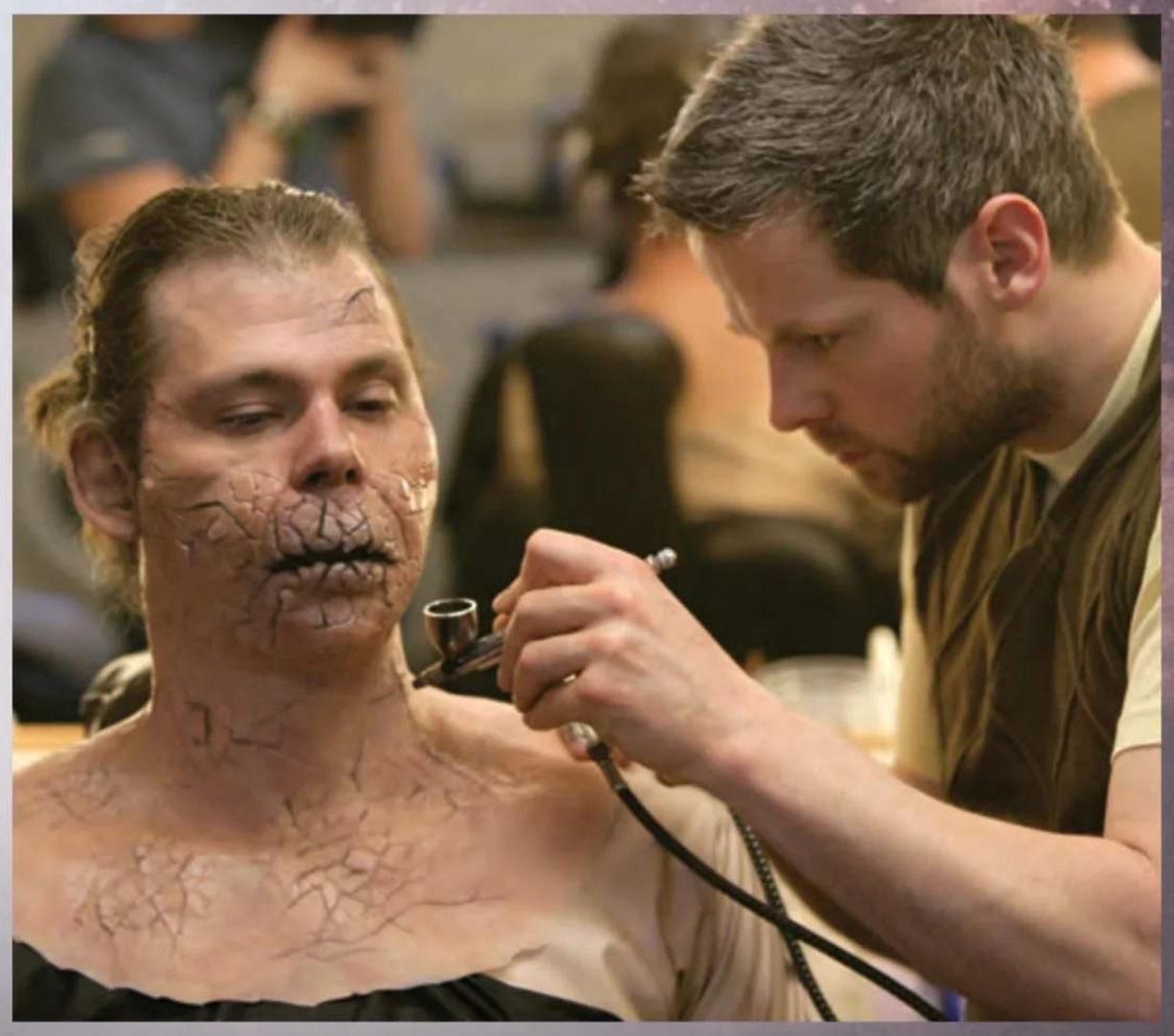
Flood tests

An early test on possible versions of those infected by the Flood was held on the *Torchwood* Hub set at Upper Boat on Thursday 29 January, after the tests on the Tritovores for *Planet of the Dead*. Paul Kasey was fitted with a test prop created by Any Effects; this took the form of a ring worn on his head beneath a wig which would pump water over his face. Unfortunately this simply sent a stream of water into his eyes to make him blink, which was deemed unsuitable. "The most hilarious day and the most doom-laden day because we sat there thinking, 'We'll never get this right!'" recalled Russell on the episode commentary. Trims were still being made to the script to remove additional effects costs, such as Adelaide firing her laser gun in the base corridors. Neill Gorton then proposed a new method of realising the infected base personnel, using prosthetics to pump water out of the performer's mouth; his initial images were felt to be quite horrific, and so it was agreed that camera tests would be staged to make sure the results were suitable for a family audience. "We had more meetings about the Flood creatures, and more tests and more worries than anything else in all these years of making *Doctor Who*," commented Russell on *Confidential*.

A follow-up tone meeting was held at 2pm on Wednesday 4 February, again at Upper Boat, with *Confidential* present. Then, on Friday 6 February, the BBC indicated that it did not want three episodes of *Doctor Who* at Christmas after all, but wanted to move the Mars story forward and run it during the autumn, promising a slot which would protect it from *The X Factor*. This meant that Russell needed to remove all the Christmas elements from the story. Originally it began with Yuri outside the base making one of the beacons into a Christmas tree while a festive Dean Martin song like *Let It Snow! Let It Snow! Let It Snow!* played in his helmet; this beacon had then been vital in helping Gadget to reach the TARDIS at the end of the story. All the messages to the crew from their families had originally been Christmas greetings. A couple of festive references were however left in, such as Adelaide's remarks about the crew preparing for Christmas dinner and also the Doctor's delight of 'real' snow at the end of the story.

Estimating that the episode might air around *Doctor Who*'s anniversary on *Children in Need* weekend, Russell's revisions gave the date as 21 November 2059 – exactly 50 years after its intended transmission. Russell's revised shooting

Below: Preparing the Flood.



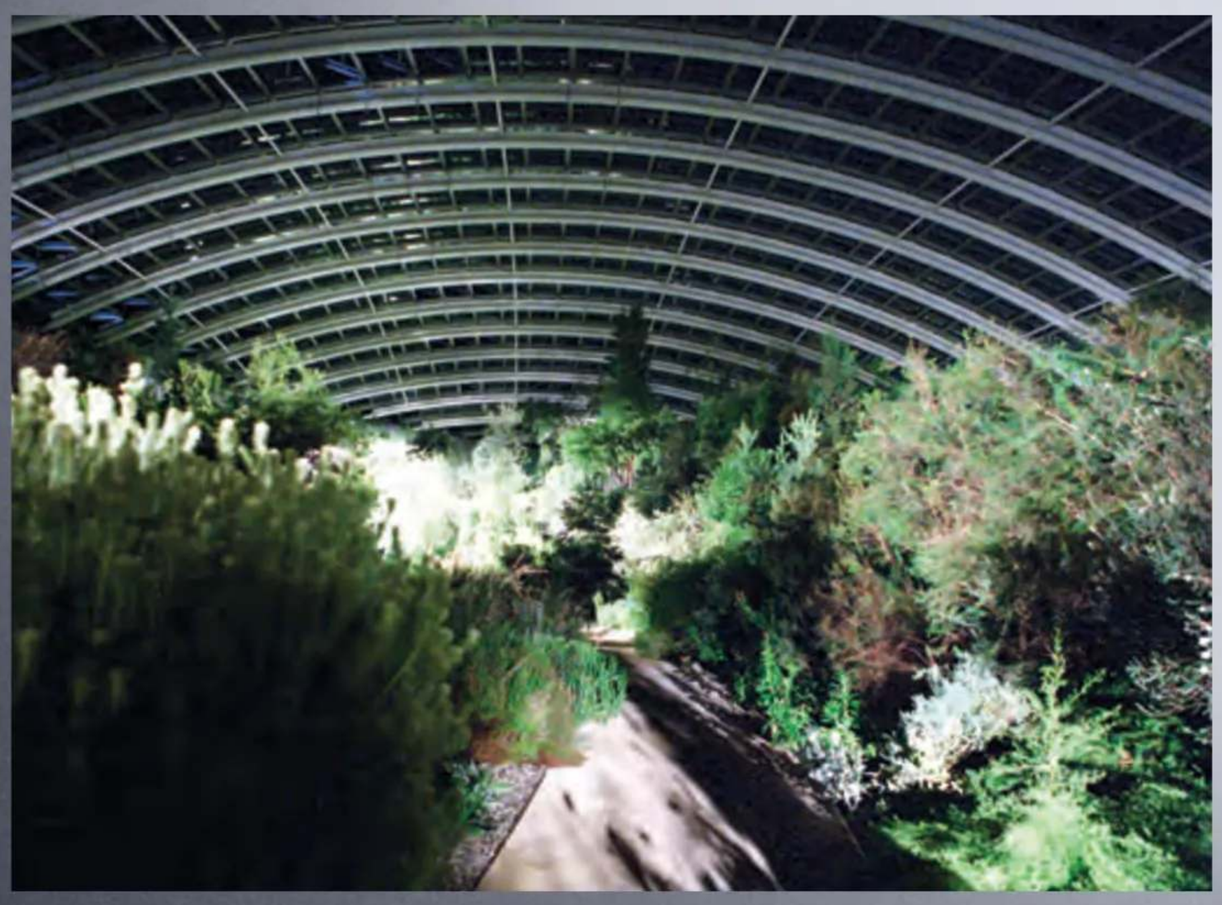
Connections: In the beginning...

- Andy Stone compares the lush vegetation of the Bio-Dome to the Garden of Eden where the first people, Adam and Eve, lived after being created by God as recounted in the biblical book of *Genesis*.



script was issued on Monday 9 February, ready to start recording a fortnight later. Bowie Base One was described as a 'NASA-type base' with reference to the present day technology of the National Aeronautics and Space Administration; 'Classic design, one central dome, six surface tunnels radiating out, like spokes of a wheel, to six smaller domes; except one spoke is longer, and leads to an upright shuttle, very like the real Space Shuttle, pointing skywards, held against a scaffolding gallery.' The Space Shuttle was a NASA orbital craft, the first of which had been launched in 1981. The Central Dome was seen as a 'big space. White assembled metal units, good finish, though not brightly-lit, more Nostromo-like'; this comparison referenced the spaceship in the 1979 science-fiction horror film *Alien*. Meanwhile, the Bio-Dome was described as housing 'lush vegetation, walkways running between the plants. A huge greenhouse'; its exit was described as a 'classic, sizeable airlock.' The Water Plant

Below: The base's Bio-Dome.



Dome was outlined as 'Bowie Base One at its most raw, all industrial and factory-like. Pipes, chains, etc.' The roof of the module on the Central Dome was seen as 'like a big, chunky box of Lego, with the inside surface of the Dome arching above, a separate layer, covering it. Like the interior of a Zeppelin.'

Captain Adelaide Brooke was 'strong, wry, 60, in simple fatigues, T-shirt, vest, combats'. Her team comprised Nurse Yuri Kerenski ('27, the base nurse; happy, smiling, bit of an innocent'), Deputy Edward Gold ('50, cynical, Australian'), geologist Mia Bennett ('28, born optimist'), Dr Tarak Ital MD ('35, base doctor, tough, physically strong'), Senior Technician Steffi Ehrlich ('30s, German, cool, shrewd'), Junior Technician Roman Groom ('20s, American whizzkid'), Officer Margaret (Maggie) Cain ('30s, British, tough') and Officer Andrew (Andy) Stone ('30s, laidback, bit hippy'). Adelaide's daughter and granddaughter were Emily ('30 y/o') and 'six-month-old Baby Susie' who lived in a 'nice & comfy, middle-class' house. Yuri's brother Mikhail – aged '25' – lived outside the Republic of Dagestan on the Caspian Sea. In the flashbacks to Adelaide's childhood, her father was described simply as being '35'.

Robot probe

Also at the base, the Doctor encountered Gadget: 'a Wall-E-type three-foot tall robot probe on tracks. Despite being in advance of anything today, it looks low-tech, dented and abused. Gadget has two arms, complete with skeletal hands. From its body hangs a full selection of tools – a tool for every job. It regards the Doctor with big camera-lens eyes.' Aware of the prop's possible limitations, the stage directions



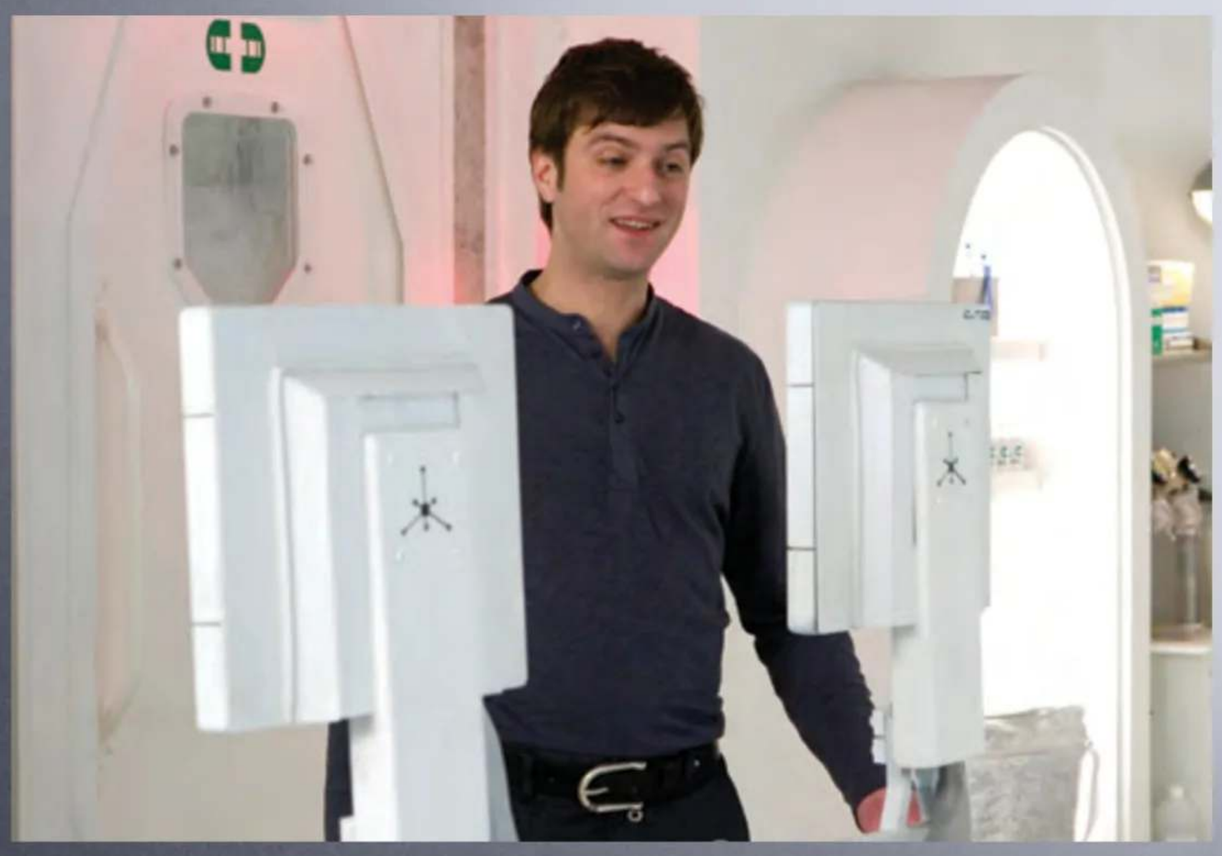
'CAPTAIN ADELAIDE BROOKE WAS "STRONG, WRY, 60, IN SIMPLE FATIGUES, T-SHIRT, VEST, COMBATS".'

for the closing scene noted, 'NB: Gadget exits, but cut around the moment of his exit from the TARDIS!'

The Flood infection was described in most detail with Maggie: 'Her pupils are white. Her mouth is a mass of cracked veins. Hair slicked back; because it's wet, the whole of her is wet. And Maggie is grinning. Her teeth and tongue are black. Water flowing from her open mouth. NB, the room doesn't slowly flood, despite the flow; it's as if the water goes round her in a cycle, into her clothes, absorbed back up.' When Andy and Tarak pursued the Doctor and Adelaide, they were running 'like the T-1000 in *Terminator 2*', with reference to the 1991 science-fiction movie *Terminator 2: Judgment Day* which featured the unstoppable T-1000 android Terminator running relentlessly after its targets.

Mikhail's dialogue in his message to Yuri was scripted in English and ran, "It's ridiculous, I checked his credit account, and there's already 400 gone – I said, have you been spending, he said no, I said look, minus 400! And they've cancelled the night shifts at the Carbon Plant, my wages have been halved! If he keeps on like this, he's going to bankrupt me! And we've got Christmas coming up, what's he gonna do then? Honestly, I've tried telling him, time and time again. Just my luck, falling in love with an Englishman! I thought they were meant to be all reserved and quiet. Trust me, to end up with an idiot. Still, could be worse! Better than Ivan! Remember him? I saw his sister the other day, she said Ivan's moved to Tokyo, he's started publishing one of those independent newspapers – old-fashioned paper, that sort of thing. It'll never work, who needs that, these days? Guaranteed disaster. Everyone I meet, loses money! Anyway, what else was I going to say? Oh yeah, Mum called, she said she missed your last transmission, but I'm sending her the recording. She's fine though, she's on good form. Missing you! Though she keeps telling the neighbours, my son, the cosmonaut! They must be sick and tired of hearing about you..."

Below: Yuri translates a message from home.



German translation

Similarly, Lisette's German speech played back by Steffi as she succumbed to the Flood ran, "Hello Mum, hello Mars! Ulrika, say hello. Dad says he's taking us to the mountains next weekend, and I said why, and he said grandma can't travel too far... I said, why not? She can catch the train, she loves catching the train. But Dad said, no, it's too cold. So we've got to go all that way! Can't you tell him? Tell him we don't want to go. Cos it's Yanni's birthday next weekend, and she's having a party, and I'm gonna miss it now. It's not fair. Oh, guess what Yanni said? She made me laugh, cos she said she was taking the day off school, on her birthday, isn't that brilliant? I didn't know you could do that! I'm gonna do that, next year, I'm gonna take the whole day off! Can I do that, Mum? Can I? If you say yes, then Dad can't say no!" Steffi then said, "I'm sorry, girls. Oh my God. I'm so sorry. I love you."



Above:
The new team – the Doctor and Adelaide.

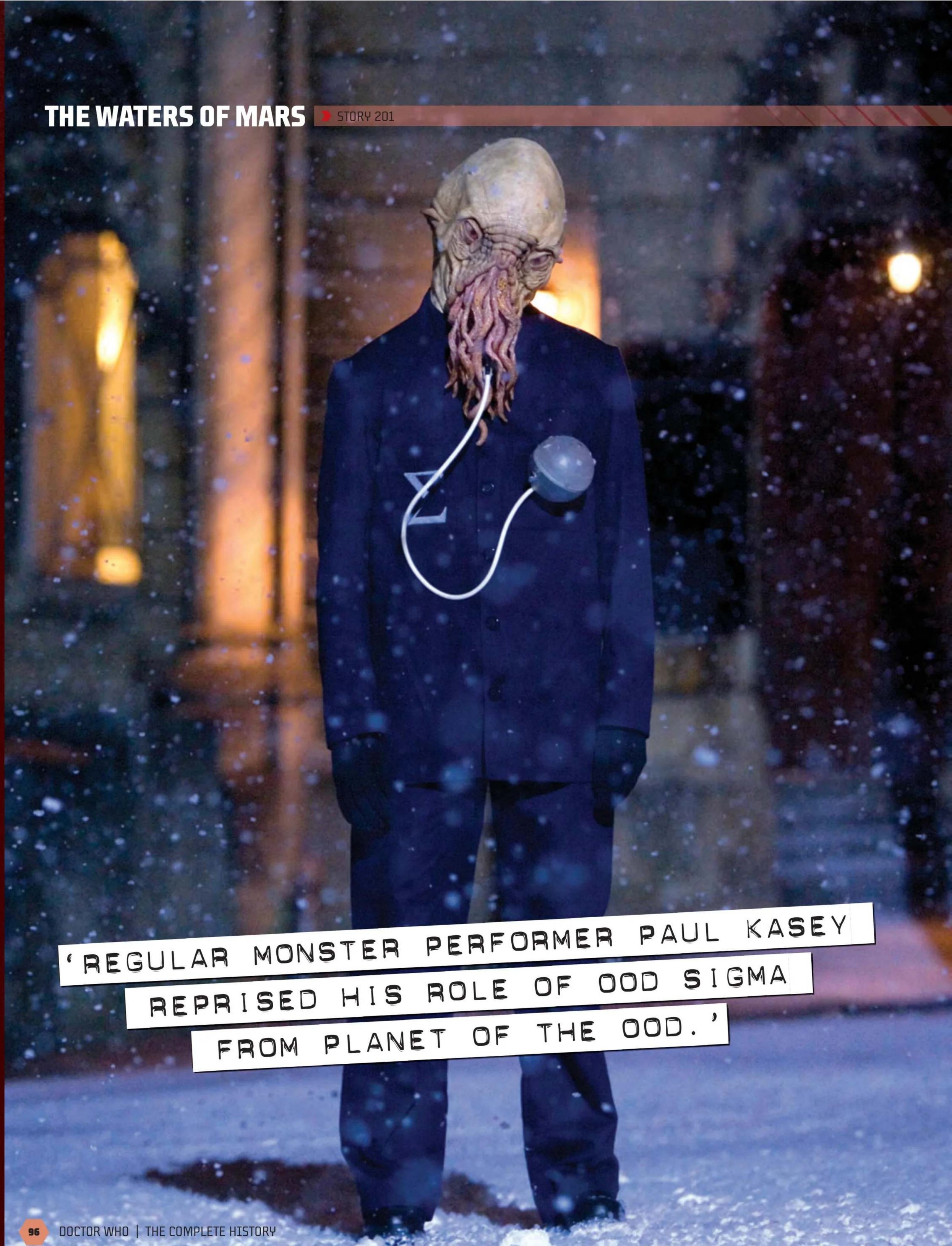
The flashback scenes of young Adelaide in 2009 were set between 23.10 and 23.20. The message from Emily watched by Adelaide was timed at 21.15, and so the main narrative began on 21 November 2059 at 18.50, as Adelaide noted distortion during the TARDIS' arrival. The Doctor was arrested by Gadget at 18.55 and then held prisoner at the base by 19.30. Adelaide left to investigate what was going on in the Bio-Dome at 19.41, following which the action was continuous until the TARDIS materialised in the base at 20.54; key points in the action were Tarak finding Andy in the darkness at 19.59, the attack on the airlock at 20.03, Adelaide ordering the evacuation at 20.08, the Doctor telling Adelaide about the future at 20.18, Adelaide talking to the Doctor in the airlock at 20.29, the shuttle exploding at 20.34 and Gadget departing for the TARDIS at 20.47. The TARDIS arrived in the street at 21.00, with the Doctor departing at 21.05.

The script closed with 'The TARDIS hurtles away, down the Red Vortex. The final journey.' The crew conducted recces for location work on the episode on the afternoon of Monday 16 February, and also the following morning prior to a production meeting.

On Wednesday 18 February David Tennant was recording pick-up shots on *Planet of the Dead* at Upper Boat and performing a photoshoot with Michelle Ryan, before he departed for the Mars Special readthrough. This saw the arrival of guest-star Lindsay Duncan who had been cast as Adelaide. Lindsay was a highly respected actor with television credits including *GBH* and *Shooting the Past*, and was shortly to be seen on BBC Two playing former Prime Minister Margaret Thatcher in *Margaret*, a filmed drama made by BBC Wales. "I've always wanted to do one, and I've been approached in the past but it hasn't worked out," Lindsay commented of joining the *Doctor Who* team to *Doctor Who Magazine*. The shoot for the episode was going to be a demanding one for

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'REGULAR MONSTER PERFORMER PAUL KASEY REPRISED HIS ROLE OF OOD SIGMA FROM PLANET OF THE OOD.'

the actress, but she was delighted to be working with David Tennant.

Also in the episode's cast, as Ed Gold, was Australian actor Peter O'Brien who had established himself as Shane Ramsay in the soap *Neighbours*. Following this he had featured in *The Flying Doctors*, *White Collar Blue* and *Casualty* as well as playing Cameron Roberts in Russell T Davies' drama *Queer as Folk*. Gemma Chan, cast as Mia, was a former fashion model who had been a finalist in Sky One's *Project Catwalk* in 2006. Playing Maggie was Sharon Duncan-Brewster, who had been Crystal Gordon in ITV's prison drama *Bad Girls*. Chook Sibtain, who played Tarak, had featured as Mark Grantham in the adventure *Warriors of Kudlak* for *The Sarah Jane Adventures* and had just worked with Graeme Harper on *Robin Hood*. Playing Andy Stone, who quickly became the first water zombie, was Alan Ruscoe who had been an Auton and a Slitheen in *Doctor Who* when it began production again in 2004, and had played other roles in the series and *The Sarah Jane Adventures*. Cosima Shaw, playing Steffi, had featured in the BBC sitcom *Trevor's World of Sport*, while Paul Kasey – a regular monster performer on *Doctor Who* – would be making a rapid return after *Planet of the Dead* to reprise his role of Ood Sigma from *Planet of the Ood*.

A strong-minded companion

The news of Lindsay's casting was broken by the *Daily Record* on Wednesday 18 with *Lindsay Duncan: I'm thrilled to be Doctor Who's new assistant*. The BBC issued a press release the following day about the series' latest guest star who was quoted as saying, "I'm thrilled to be involved… I've never done anything like this before and I'm really looking forward to working with David Tennant and the *Doctor Who* team." Russell commented that "Lindsay is an incredibly talented actress and I've been an admirer of her work for some time. We are delighted to announce that she will be joining the team and playing the Doctor's most strong-minded companion yet." There was also an emphasis on the broadcast of *Margaret* which was scheduled for Thursday 26 February. This fuelled stories in the papers such as the *Daily Mirror* (*Lindsay Duncan in Doctor Who role*), *The Sun* (*Doc teams up with Maggie*) and the *Daily Telegraph* (*Lindsay Duncan to star in Doctor Who special following role as Margaret Thatcher*).



Above: Alan Ruscoe as the first of the 'water zombies'.

In the wake of the readthrough, pink revisions were made to the shooting script on Thursday 19. The dialogue of both Mikhail and Lisette on the messages from Earth was expanded to run behind the action on Bowie Base, and the dialogue between the Doctor and Adelaide in the closing scene was reworked. Originally, Adelaide wondered why she had believed the Doctor from the very first second unless she knew that she was going to die, and this was now replaced with her considering that Susie's future might now never exist. ■

Production

"This is the beginning of the end for the Tenth Doctor," commented David Tennant of the autumn Special, recording of which began with a week of night shoots, commencing at 2pm on Monday 23 February. The first day saw work running through to midnight at the premises of the aggregate company Cemex at Taffs Well Quarry near Morganstown to the north west of Cardiff. This location had previously featured in *The Fires of Pompeii* and more recently had been used for recording sequences for *Torchwood: Children of Earth* in September 2008. Only five minutes from Upper Boat and offering banks of red stone, the muddy

'OFFERING BANKS OF RED STONE, THE MUDDY INDUSTRIAL LOCATION WAS TO FORM THE SURFACE OF MARS.'



Above:
A Welsh quarry doubles for the surface of Mars.

Below:
Keep warm!

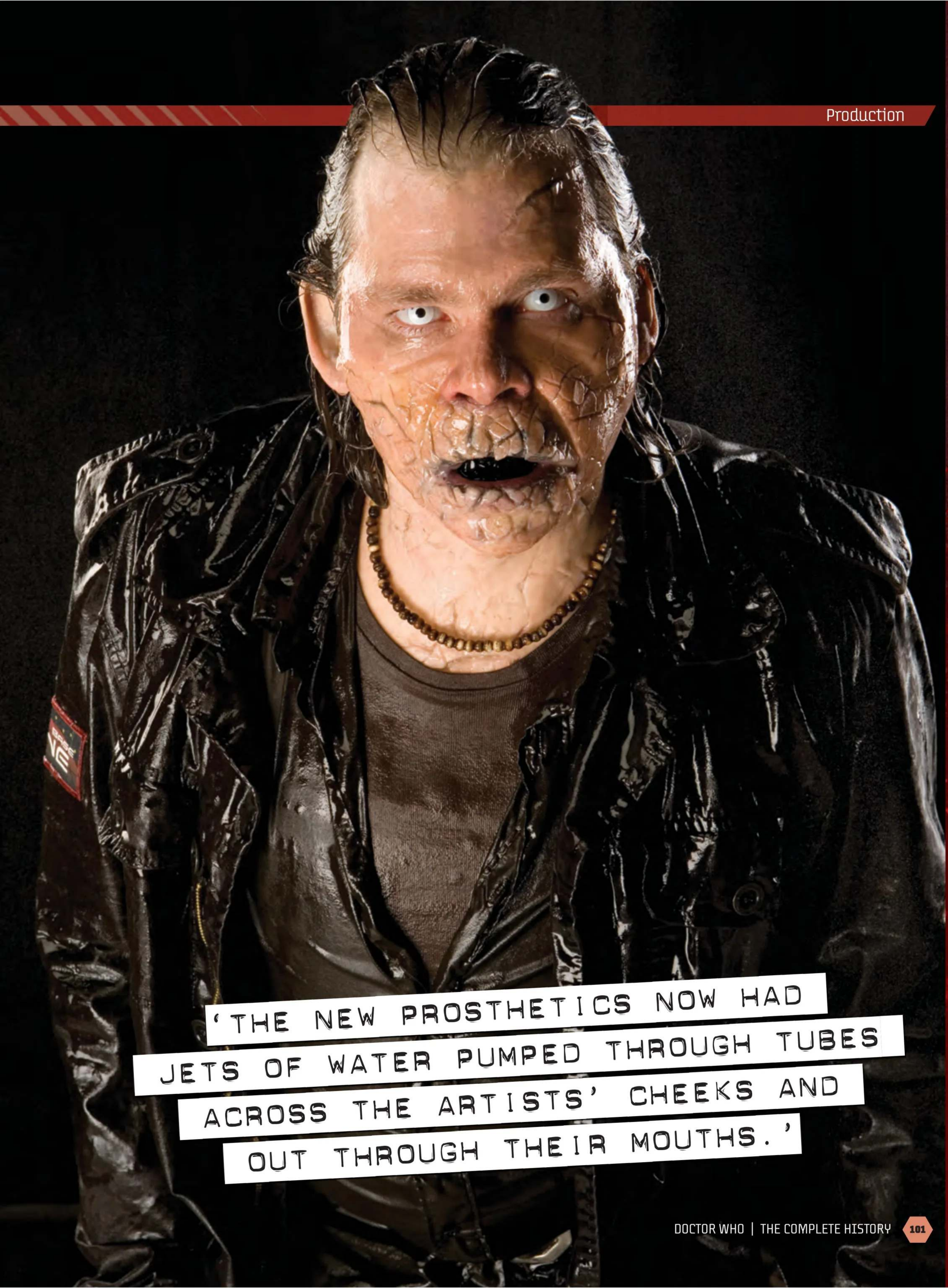
industrial location was to form the surface of Mars for the *Doctor Who* team, who were clad in hard hats and high-visibility jackets while on the premises. Only David Tennant and Aleksander Mikic – who played Yuri – were required on this first day; both artists were in spacesuits. Inside, their helmets had earpieces rigged up by sound recordist Julian Howarth so that they could clearly hear Graeme Harper and his team. The opening scenes of Yuri outside Bowie Base were recorded first, followed by shots of the Doctor walking away from the base and then of Gadget – operated by its designers Colin Newman and Lynn Walters – leaving the base and travelling to the TARDIS. Greenscreens were erected behind the artists for the later insertion of the Martian base, with visual effects supervisor Dave Houghton from The Mill on hand to supervise plate shots, and Any Effects supplying the flames tailing in Gadget's wake.

The team was back at Cemex from 1pm to midnight on Tuesday 24 February, with *Confidential* present and only David Tennant of the cast required. Recording began with the Doctor's arrival on Mars and his arrest by Gadget. Graeme Harper read in the dialogue for Gadget – which would be redubbed later – and the prop itself was showing its shortcomings. "It was a rickety old thing and its hands fell off a lot," recalled David on the commentary, "And at one point when its hand fell off, it then reversed over it and crushed it, which held us up."

Scary lenses

At 6.30pm that evening, there were further tests for the revised Flood prosthetics from Millennium FX, which required the presence of Alan Ruscoe and Chook Sibtain. The new prosthetics now had the jets of water pumped through two tubes across the artists' cheeks and out through their mouths, and was deemed to be far more effective, especially when coupled with the scary contact lenses supplied by Gavin Mahoney of Specsavers. For the safety of the performers, the water used had to be kept at a cold temperature; this did not help the actors who were already working on night shoots at freezing locations, and so between takes they would be kept warm with towels and blankets. Six copies of each costume were needed; the plan had





'THE NEW PROSTHETICS NOW HAD JETS OF WATER PUMPED THROUGH TUBES ACROSS THE ARTISTS' CHEEKS AND OUT THROUGH THEIR MOUTHS.'

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'STUNTMAN GORDON SEED DOUBLED FOR DAVID TENNANT, LEAPING OFF A MINI-TRAMPOLINE ONTO A CRASH MATTRESS.'



originally been to hose these down while the actors wore them over flesh-coloured dry suits, but instead Millennium FX came up with a thickening agent used in hair gel which made the clothes look sodden when it was applied. Julie, Nikki and Graeme were delighted with the result.

Meanwhile, back at the base hotel in Cardiff, Sharon Duncan-Brewster was having a fitting with Fang FX for the teeth she would wear as the infected Maggie.

At the quarry, recording continued with the sequence of the shuttle explosion. For the actual blast, spacesuited stuntman Gordon Seed doubled for David under the supervision of Abbi Collins, leaping off a mini-trampoline onto a crash mattress in front of a greenscreen. The evening climaxed with the set piece of the explosion itself – detonated by Danny Hargreaves of Any Effects from a tower 12 feet off the ground. The falling debris was shot with two 35mm film cameras (to allow the action to be slowed down in High Definition)





Below: Recording the climactic explosion.

and also a Varicam with a wide-angle lens. Representing the debris, the same prop girder that had trapped Davros in *The Stolen Earth/Journey's End* was dropped into shot close to David Tennant from a telehandler, with its release mechanism activated by Danny Hargreaves. On this evening, Russell T Davies sent David Tennant a text saying, 'Hooray – your last quarry!' – but Julie Gardner pointed out that a quarry shoot had now been scheduled for the Christmas Special.

The Great Glasshouse

On Wednesday 25 February Lindsay Duncan joined the cast in the Great Glasshouse at the National Botanic Garden of Wales in Llanarthne, Carmarthenshire from 6pm to 5am. Russell had drafted his versions of the script with this location in mind, and the design of the roof had contributed to the design of Bowie Base; the dome itself was carefully dressed with set elements by the BBC team. The enclosed area which housed Mediterranean climate flora from across the world was to feature as the Bio-Dome of Bowie Base, and the BBC team was warned not to stray from the defined paths and that no plants or flowers were allowed into the environment dome. Furthermore, the temperatures beneath the glass dome dropped significantly at night. Recording began with the CCTV footage of Andy commenting on the water filter, and then continued with the Doctor's group looking for Andy, the Doctor and Adelaide searching for Tarak, Andy washing the carrots as Maggie talked to him, and Tarak discovering the sodden Andy in the darkness. What the crew had not bargained for during its daytime recces to the dome was the noise of the birds inside the dome at night once the BBC's lights were in place. Russell was contacted at 3am and quickly wrote additional dialogue to cover the presence of the birds on the soundtrack. This formed part of the blue script revisions in the early hours of Thursday 26 which also affected the Medical Dome scene where the Doctor now referred to the water not infecting the birds in the Bio-Dome. That night, Nikki Wilson also recorded a video diary for BBC Interactive, chatting to second assistant director James DeHaviland, script supervisor Llinos Wyn Jones and sound recordist Julian Howarth.

Having stayed in a local hotel overnight, that evening Graeme Harper's team was back at the Great Glasshouse and joined by the *Doctor Who Confidential* crew for work from 6pm to 5am. Choreographer Ailsa Berk worked with Alan Ruscoe and Chook Sibtain on their movements for the scenes where they were possessed by the Flood. Bells + 2 Tones provided

Below:
Lindsay Duncan joins the cast.





Above:
Let it snow!

the large quantities of water required for the sequences of Andy and Tarak transforming, with Millennium FX applying the prosthetics (which had not been required in the darkened sequences the previous night). The chase back to the airlock was then recorded, with Danny Hargreaves of Any Effects supervising elements such as the door fusing.

On Friday 27 February, Russell T Davies viewed the previous night's rushes and found the possessed appearances of Andy and Tarak to be terrifying and far closer to horror film zombies. He arranged to pay a visit to the location work the next day to see if the make-up could be toned down. That night, Victoria Place in Newport was the venue for the dramatic conclusion to the story in London 2059, with the crew concerned that fans present might leak key plot details. "I love that street. I wrote [the scene] for that street," commented Russell in *Doctor Who Confidential*, recalling that Victoria Place had been the original first choice location for the funeral scene in *The Next Doctor*. The Any Effects team transformed the road into a snowy street, and with the TARDIS in place, David and Lindsay performed their scenes with Aleksandar Mikic and Gemma Chan from 6.30pm. Three cameras were used, with one mounted on a cherry picker for high angle shots, and Rob Mayor of Millennium FX was present to transform Paul Kasey back into Ood Sigma. The bitterly cold night shoot concluded around 3.25am in the morning. "It was a lot to shoot in one night," recalled David Tennant on the episode commentary.

During Saturday 28 February, Russell viewed the rushes from Newport and noted that because of the positioning of Ood Sigma, one shot of the Doctor at the TARDIS would need to be retaken during the recording of the Christmas Special. He then went to join

Connections: Suck it and see

- The Doctor makes references to glacier mints (a translucent boiled mint made by Fox's Confectionery since 1918) and also Proxima Centauri (a red dwarf star in the constellation of Centaurus).

the crew down at the car park of Unisem Europe on the Pen Y Fan Industrial Estate at Croespenmaen near Newbridge. The location had been dressed as the control area of the Water Plant Dome for the scenes between Adelaide and the Doctor where the former recalled her childhood experiences and the latter revealed the future. Recording began at 3.30pm on these scenes, and at 4.30pm a fresh set of tests were done on the make-up for the Flood victims using Sharon Duncan-Brewster who was required for scenes later that night. Studying the make-up on the actress, Russell decided that the most scary aspect of the zombified crew was the eyes. It was decided that Maggie – who featured prominently in the remaining scenes – would not be fully transformed, and so Sharon would not wear the contact lenses. Julie Gardner had also been concerned about the blackness of the victims' mouths, but this was not changed. The scenes of Maggie shrieking and the ice cracking were completed just after midnight, with the crew wrapping over an hour earlier than planned.

Below: The 'half-transformed' Maggie.



Wales on Sunday ran the article *Doctor Who teams up with award-winner Lindsay Duncan* by Matt Nicholls on Sunday 1 March, which recounted the night shoot in Newport. Next day, the *Western Mail* ran the article *Fans gather to see Doctor Who's new assistant* by Tim Lewis, which recounted how 'around 60 die-hard fans' had attended the Newport shoot on Saturday morning, with one onlooker commenting, "It looked like it was either going to be the very start or the end of the second *Doctor Who* Special."

Bowie Base: the Next Generation

The ideal venue for the tunnels connecting the domes of Bowie Base to its central area had been found at the car park of Next Generation Data on Celtic Way in Newport and were used by the BBC team from 1.30pm to 12.30am. This Imperial Park venue had previously featured as the frontage of Ood Operations in Graeme Harper's *Planet of the Ood* in September 2007. Work began in Connecting Tunnel 1 for the Doctor's party heading for the Bio-Dome, and then moved to connecting tunnel 2 to show the Doctor and Adelaide running to the Medical Dome; Jade Harris Cupit doubled for Lindsay for some tracking shots, with the camera mounted on a quad bike. Back in tunnel 1, Peter O'Brien recorded his first scene as Ed caught up with Yuri, after which Abbi Collins supervised Ed running towards the shuttle in tunnel 4. Finally, the material of the Doctor and Adelaide jogging to the Water Dome and then running back to the Central Dome was recorded in tunnel 3.

Following Russell's decision on the look of the infected personnel, a series of yellow script revisions were issued on Tuesday 3 March. The stage directions about Maggie's



'WALES ON SUNDAY RAN AN ARTICLE WHICH RECOUNTED THE NIGHT SHOOT, IN NEWPORT.'

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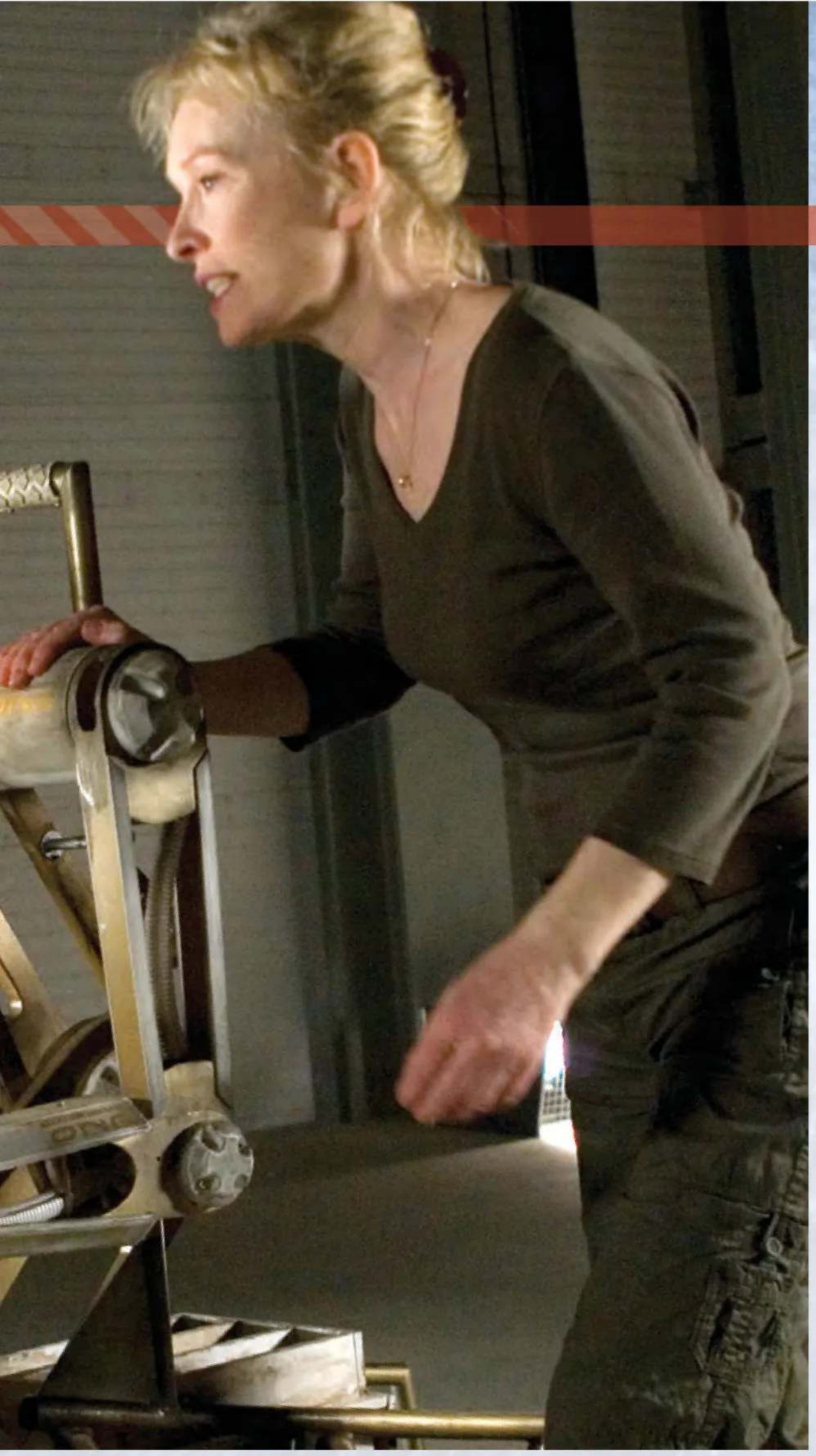


Above:
The Doctor and Adelaide hitch a lift!

eyes changing were removed, along with Yuri's comment about her "eyes [being] opaque"; the Doctor now observed that Maggie was closer to remaining human than the others because of her eyes. When Ed commented on Maggie's condition, this was now changed from, "The scanners don't register a pulse. No sign of electrical activity in the brain. Like a corpse." Later on, a reference to Steffi's eyes going opaque was removed, and when the infected Andy, Tarak, Steffi and Roman assembled in the corridor, it was specified that their eyes were closed when they looked up. In addition, the clumsiness of the Gadget prop was emphasised in the script with the Doctor's comment about how the robot was a "bit flimsy" and Roman explaining how he created his mechanical chum.

Gadget Confidential

On the afternoon of Tuesday 3 March, work continued at the car park from the previous night where the *Confidential* crew covered recording from 12.30pm to 11.30pm. Abbi Collins was again present to supervise David and Lindsay's running sequences in tunnel 1, and their flight aboard Gadget plus their scrambling into the airlock, while Ailsa Berk drilled Alan and Chook for their in-sync Terminator-style pursuit of the Doctor and Adelaide. This time, two quad bikes were required; one as the camera tracking vehicle and another as the real motive power to tow the Doctor and Adelaide along aboard Gadget. By now, Gadget was a much-loved member of the



team, and all the crew wanted to have a go at travelling on the robot.

The last day in the concrete corridors of the Newport car park was Wednesday 4 March, with recording scheduled for 11.30am to 10.30pm. Two units were at work, with the main camera team starting in the airlock area for the Doctor and Adelaide abandoning the chamber, and then moving to corridor 1 of the Central Dome for Roman packing the protein. This was followed by the sequence in corridor 2 as Roman was infected by the water – following which, Michael Goldsmith, who played Roman (his first job since leaving drama school) went off to have prosthetics applied by the Millennium FX team. The Doctor and Adelaide emerging from the airlock in corridor 1 was recorded next, after which the area was wetted down for Yuri discovering the destroyed protein, the Doctor in the doorway and Gadget moving along. In the meantime, a second unit had been recording material with Alan and Chook looking into the Bio-Dome airlock plus the CCTV shots of the infected duo inside the tunnel 1 airlock. Abbi Collins supervised the pair ascending the ladder shaft, after which the sequences on the Central Dome module roof saw Danny Hargreaves supplying the jet of water which projected from Tarak's mouth. Finally, Alan and Chook joined the main unit to record the scenes of the infected Andy, Tarak, Roman and Steffi, with Cosima Shaw also in infected make-up. During recording, a special photoshoot with the zombified Andy and Tarak was also scheduled.

During the day, Russell had sent David Tennant a copy of the script for the concluding part of the Christmas Special which would be the last episode for both of them. David found the emotional climax very moving and brilliant, later leaving a message on Russell's answerphone to say that he was pleased he hadn't had any major dialogue scenes that evening.

While work had been under way on location, back at Upper Boat the waterproof section A part of the Central Dome set of Bowie Base One had been constructed in Studios 1+2 amid the wrecked remains of the Torchwood Hub set, last used for the recording of *Torchwood: Children of Earth* in mid-October 2008. This large space was needed for the construction of a set which could be carefully flooded with water so that the cast and crew would be



Connections: Talking Italian

- The Doctor's exclamation of the Italian phrase "molto bene" ("very good") was one which he had used in previous episodes, including *Human Nature/The Family of Blood* [2007 – see Volume 56] and *Midnight* [2008 – see Volume 59].



Above: Gadget controller.

completely safe and there was no danger from the electrical equipment in the studio, all of which was carefully earthed. The massive challenge of having water on the set meant that the team had to employ a lot of the checks they would usually only carry out for location work, and much of the material had to be scheduled so that it could be shot in chronological story order.

On Thursday 5 March, recording took place in the Central Dome for the early scenes of the episode from 10.30am to 9.30pm; this covered the Doctor being held at gunpoint, Adelaide talking to Emily, and Ed watching Yuri outside the base. A second unit was also at work covering scenes of Roman directing Gadget via remote control in scenes brought forward from the following Monday's schedule. A photoshoot of Chook was also staged for Tarak's webpage during the day.

Work on the Central Dome set continued from 9.30am to 7.30pm the next day, covering the Doctor's realisation of who the Mars crew were through to Adelaide going to investigate what was happening in the Bio-Dome, and indeed further into three scenes scheduled for the next day in which Roman guided Gadget along, Ed departed to help, and Steffi played back Andy's growl.

The Central Dome

Neither David Tennant nor Lindsay Duncan were required when work resumed at Upper Boat on Monday 9. Back in the studio, the schedule for the next fortnight was standardised to 8am to 7pm each day, and the morning was spent on scenes in the Central Dome, running through to the loading scenes where Ed watched Maggie until the camera failed. In the afternoon, the team moved to Studio 5 to record the messages from the crew's families: Emily and baby Susie in Britain, Steffi's children Ulrika and Lisette in Germany, and Yuri's brother Mikhail in Russia. After this, Graeme Harper's team returned to Studio 1+2 to tape more scenes of Ed readying the shuttle while the crew shifted the protein packs. Fitting in around recording, photographs of Peter O'Brien, Michael Goldsmith and Cosima Shaw were taken for their characters' website pages, along with a shot of Jenette Clothier who was playing the grown-up Susie Fontana Brooke. With recording completed for the day, the set was cleared so that the Any Effects team could safely test the pumping of water onto the Central Dome for the key action sequences required later in the week.

Tuesday 10 March found Russell T Davies, Phil Ford and Ben Cook of *Doctor Who Magazine* on set where David and Lindsay had rejoined the cast for the

Connections: Future calling

- The Doctor recalls Carmen's prophecy, "He will knock four times," made to him in the preceding adventure, *Planet of the Dead* [2009 - see page 6].





'GRAEME HARPER'S TEAM RETURNED TO THE STUDIO TO RECORD MORE SCENES OF ED.'

chaotic scenes played out in the Central Dome, through to the point where the Doctor admired Adelaide directing her team and departed. After this, Graeme Harper spent time rehearsing the key conversation between David and Lindsay to be recorded simultaneously on two different sets the next day.

Competition winner

Back in September 2008, *Doctor Who Magazine* had run a competition in its 400th issue offering a chance to visit the set of *Doctor Who*. The winner was 16-year-old Chelsey Lamb from Manchester who arrived at Upper Boat with family friend Susan Williams to be shown onto the Bowie Base set by Ben Cook. They were then taken on a tour of the studios, including the TARDIS set, bits of the Hub and Sarah Jane's attic, by Russell T Davies. *Doctor Who Confidential* was also present to cover the Doctor speaking to Adelaide from the airlock. For this, the design team had rigged up screens and earpieces to relay images and dialogue between the airlock and Central Dome sets, since Russell insisted that this scene should be recorded as a single performance. At the same time, website photocalls were staged for Aleksandar Mikic and Gemma Chan. Following lunch, David and Russell were interviewed by Chelsey for *Doctor Who Magazine*, with the former commenting on the progress of the episode, "We got very far behind, and then we sped up and got ahead of ourselves... and now we're starting to get behind again." David and Russell were then interviewed by Johnny Davis from the *Observer Magazine* at 3pm.



Left: Chelsey Lamb – *DWM* competition winner.

Back on the set, Any Effects unleashed the torrents of water into the Central Dome for the sequence where Steffi became trapped. Two tanks of chlorinated water – one of 10,000 litres and one of 5,000 litres – had been set up at Upper Boat, with their contents pumped into the studio by fire hose, and then spraying down through carefully controlled rain bars situated above the sets. These shots had to be carefully controlled to ensure that they looked believable, and that there was no sense that the crew could have been infected by accident. After work wrapped, the cast and crew were invited to an advance screening of Day One, the first instalment of *Torchwood: Children of Earth* at Cardiff's Cineworld.

Work at Upper Boat for the next two days had been scheduled to release David Tennant for his work on BBC One's Comic Relief broadcasts, but *Confidential* and a team from Aardman Animation were both present for work on the Central Dome set on Thursday 12. Recording continued with scenes with the Flood, focussing on Steffi being engulfed; Millennium FX applied Cosima's prosthetic infection and the actress was choreographed by Ailsa Berk.

Friday 13 saw recording start on the attic set in Studio 5 for the scenes of

Connections: Dalek memories

- Adelaide recalls the Dalek invasion and the shifting of Earth across the universe as seen in *The Stolen Earth/Journey's End* [2008 – see Volume 60] from her perspective as a 10-year-old.



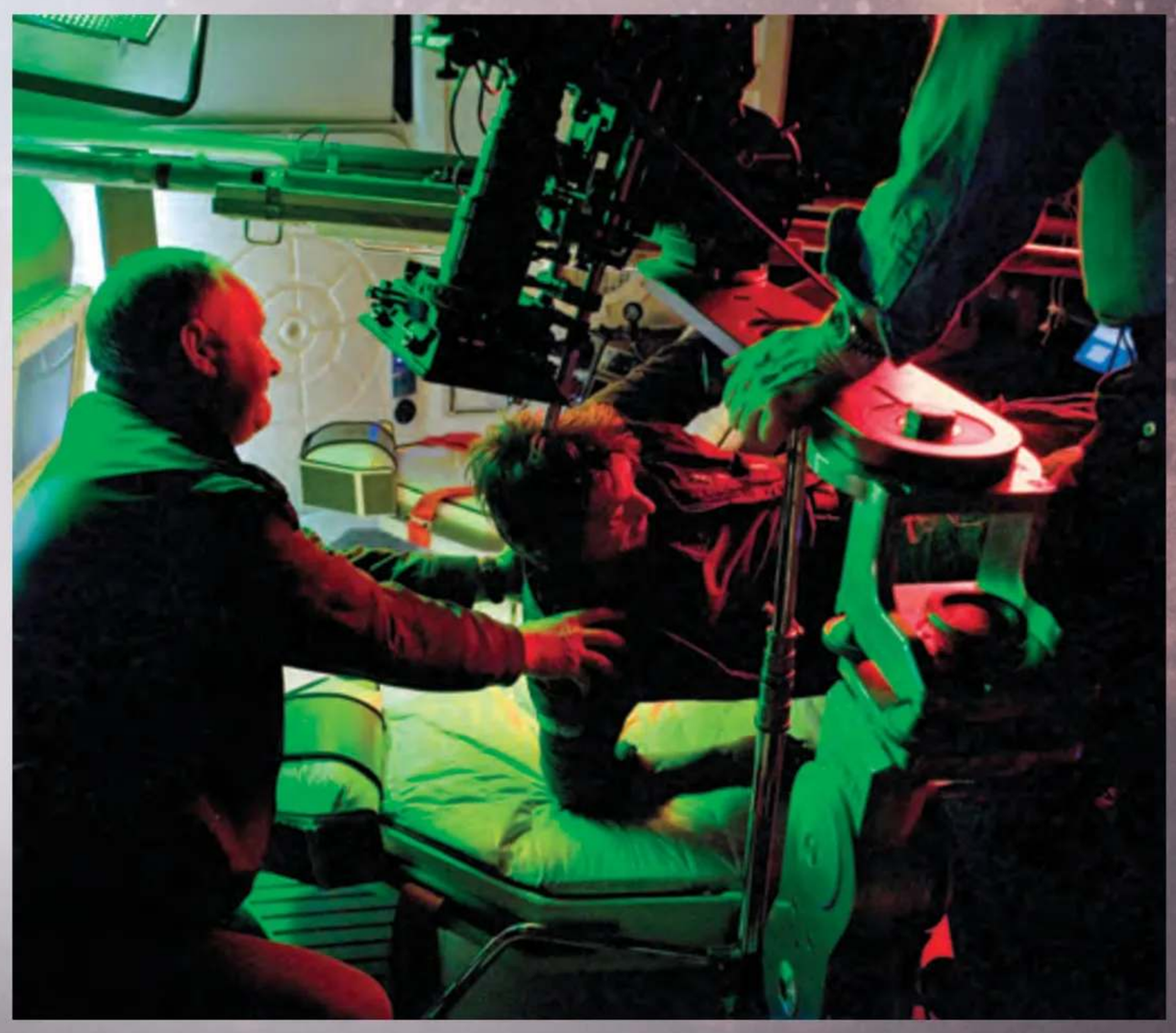
young Adelaide's encounter with a Dalek; one of the empty props was on set, with Lynn Walters operating its eye-stalk for the single close-up shot required. Work then moved onto the Medical Dome set constructed in Studio 3 for the main scenes with Yuri and the quarantined Maggie, as well as a single pick-up shot of Roman. Sharon Duncan-Brewster also performed a photocall for Maggie's web page.

Both *Doctor Who Confidential* and a team with young presenter Thomas Firth from S4C's teen magazine *Mosgito* were present on Studio 3 on Saturday 14. Work commenced on the Medical Dome scenes for Maggie's transformation, with Ailsa Berk giving Sharon guidance on her performance, and the actress chatting to *Confidential* between takes, with Aleksandar Mikic. After this, the scenes with Ed and Maggie in the cockpit of the shuttle were recorded.

David and Lindsay returned to join the team for more Medical Dome scenes – notably Adelaide declaring the evacuation – on Monday 16, along with the crew from Channel 4's *The Paul O'Grady Show*. On this occasion, 12-year-old presenter Luke Smith had travelled to Upper Boat to quiz David about the forthcoming Specials. Pick-ups of Maggie and Yuri in the Medical Dome were performed, along with similar insert shots of Ed in the cockpit with a second camera.

Tennant war on Martians announced the *Daily Mirror* on Tuesday 17, noting that Peter O'Brien and Gemma Chan would both play 'villains' in the forthcoming episodes, with a 'source' claiming that 'Peter and Gemma's evil characters are some of the final ones David will face before Matt Smith replaces him'. Work at Upper Boat that day focussed on Section F – in reality the redressed Section A – of the Central Dome, observed by visitors from *Confidential* and also Phil Ford and Gary Russell. Three cameras were used for the sequences which featured explosions, fire and also stunt work supervised by Abbi Collins where Gordon Seed stood in for David Tennant as the returning Doctor. David's day had begun with an interview for the *Observer Magazine*.

Stuart McCowan, a representative of Skywalker Sound, a division of George Lucas' Lucas Digital, visited Upper Boat on Wednesday 18 March where work continued on Section F of the Central Dome for the climax of the episode; Abbi Collins again supervised the Doctor's return and the Time Lord then reprogrammed Gadget while Adelaide proceeded with her own plan. At the start of the day, Alan Ruscoe had photographs taken for Andy's webpage and Steffi's identification of his voice, and after having had the water prosthetics applied recorded scenes of his character's attempts to break in as well as posing for further publicity shots.



Below: Recording scenes in the shuttle.

THE WATERS OF MARS

STORY 201

'THE TEAM MOVED ONTO THE TARDIS SET FOR THE FINAL SCENE WITH THE LONELY DOCTOR, AND SHOTS OF GADGET ACTIVATING THE SHIP.'



Claire Evans – the BBC's head of operations & business affairs, fiction – was present at Upper Boat on Thursday 19. Recording in Section F covered the scenes of Mia threatening Adelaide as water poured in and the arrival of the TARDIS, with Abbi again checking the cast's action moves amidst the explosions and water.

The last day

The final day of recording scheduled for the episode was Friday 20 March, which opened with the TARDIS having arrived on the set of Section F. Having completed the Bowie Base material under the gaze of the *Confidential* crew and BBC Interactive, the team moved onto the TARDIS set for the final scene with the lonely Doctor, and then the shots of Gadget activating the ship (despite its tracks sticking on the floor) while David did make-up tests for his concluding story. Following this, pick-up shots were performed by an effects unit including material such as water leaking through the roof, water pouring against black drapes (to flow from the mouths of Tarak and Andy), sparks, and the shuttle engines firing. Progress was smooth, and apart from one remaining pick-up shot of the Doctor by the TARDIS scheduled to be recorded as part of the next Special, production wrapped at 6.20pm, almost an hour ahead of schedule. ■



Connections: Bell of doom

- The closing scene in the TARDIS has the sound of the cloister bell; introduced in *Logopolis* [1981 – see Volume 33], this is an alarm of impending disaster that had been heard in other stories such as *Resurrection of the Daleks* [1984 – see Volume 39] and *Turn Left* [2008 – see Volume 59].

Above Left: Bowie Base floods with deadly water!

PRODUCTION

Mon 23 Feb 09 Cemex, Taffs Well Quarry, Ty Nant Road, Taffs Well (Bowie Base One – Tech Area/Surface of Mars/ Surface of Mars – TARDIS)
Tue 24 Feb 09 Cemex (Surface of Mars)
Wed 25 Feb 09 The National Botanical Garden of Wales, Llanarthne, Carmarthenshire (Bio-Dome)
Thu 26 Feb 09 The National Botanical Garden of Wales (Bio-Dome/Bio-Dome – Airlock)
Fri 27 Feb 09 Victoria Place, Newport, Gwent (London Street)
Sat 28 Feb 09 Unisem Europe Car Park, Park Way, Pen Y Fan Industrial Estate, Croespenmaen, Nr Newbridge (Water Plant Dome)
Mon 2 Mar 09 Next Generation Data Car Park, Celtic Way, Newport (Old LG Semicon Site) (Connecting Tunnels 1-4)
Tue 3 Mar 09 Next Generation Data Car Park (Connecting Tunnel 1/Airlock/ Airlock Door)
Wed 4 Mar 09 Next Generation Data Car Park (Connecting Tunnel 1 – Airlock/Central Dome – Corridors 1-3/Bio Dome – Airlock/ Ladder Shaft/Central Dome – Module Roof)
Thu 5 – Mon 9 Mar 09 Upper Boat: Studios 1+2 (Central Dome – Section A)
Mon 9 Mar 09 Upper Boat: Studios 1+2 (Central Dome – Section A/Studio 5 – British Living Room/German Living Room/ Russian Living Room)
Tue 10 Mar 09 Upper Boat: Studios 1+2 (Central Dome – Section A)
Wed 11 Mar 09 Upper Boat: Studios 1+2 (Central Dome – Section A/Exit Airlock)
Thu 12 Mar 09 Upper Boat: Studios 1+2 (Central Dome – Section A)
Fri 13 Mar 09 Upper Boat: Studio 5 (Attic/Studio 3 – Medical Dome/Corridor)
Sat 14 Mar 09 Upper Boat: Studio 3 (Medical Dome/Shuttle Cockpit)
Mon 16 Mar 09 Upper Boat: Studio 3 (Medical Dome/Shuttle Cockpit)
Tue 17 – Thu 19 Mar 09 Upper Boat: Studios 1+2 (Central Dome – Section F)
Fri 20 Mar 09 Upper Boat: Studios 1+2 (Central Dome – Section F/TARDIS/Roof Section/Black Drape)
Fri 15 May 09 Brandon Estate, Kennington, London (London Street (TARDIS))

THE WATERS OF MARS

STORY 201



"THE FOURTH EDIT RAN TO 65 MINUTES; RUSSELL T DAVIES LOOKED AT THE SPECIAL TO SUGGEST FURTHER CUTS."

Post-production

By Friday 17 April, a fourth edit of the episode was running to 65 minutes; Russell looked at the Special over the weekend to suggest further cuts for the next edit on Monday 20.

In the opening scenes, Emily continued to tell her mother about the house deposit, explaining, "I paid 2,000 yen, they're gonna need another 5,000 by December the first, but the problem is..." and Adelaide exclaiming, "What the hell...?" as the TARDIS materialisation affected the base. When Adelaide ordered her team back to work, Ed said, "Thanks for that," informing Yuri on the intercom, "I warned you – back inside, right now." As Yuri trudged back to the base, he said, "Never



"A MAJOR CUT ELIMINATED THE RELATIONSHIP BETWEEN YURI AND MIA."

mind the planet, we've got a Captain with no signs of life."

Following Steffi's remark that Mission Control was out of range, Ed commented of the Doctor, "Which is convenient, for him..." "Thank you, Ed!" snapped Adelaide. Following the Doctor's comment that he hated funny robots, Gadget responded, "Gadget-gadget!" to which the Time Lord noted, "There. Did anyone laugh? No." Adelaide then told Maggie to "Stay in position," in the Bio-Dome. As Maggie speculated about the new arrival at the base, she ruminated, "But they couldn't land without Mission Control finding out, could they...? Andy, I was saying..." Back in the Central Dome, Ed said to the others of the Doctor's presence, "Okay, let's think about it logically."

Captain doesn't approve

A major cut eliminated the relationship between Yuri and Mia in the finished show because Julie Gardner wanted the action to move faster towards the appearance of the water threat. Originally, when Mia asked what was so important about her age, the Doctor replied, "Oh but you're a couple!" "Who?" asked Mia, thrown – as was Yuri – by the newcomer's comment, "Me and him?" "No-one ever knew," commented the Doctor. "We're not," insisted Yuri, "we just work together." "For the past five minutes, you've been four inches closer than a man and woman would normally stand," observed the Time Lord. "That doesn't mean anything!" exclaimed Mia. "Oh come off it, you two," interrupted Ed. "At least we can all stop pretending, now." "How long have you known?" asked Mia. "Since 10 million miles from Earth," replied Roman, as Steffi added, "That was a very small ship." "Ah, don't tell me," said the Doctor, "the Captain doesn't approve of couples." "I decided it was more easily contained if nothing was said, so thank you for that Doctor," explained Adelaide, before telling Mia and Yuri, "From now on, I'm allocating you separate shifts in separate domes." "Oh they said you were severe, but blimey!" exclaimed the Doctor, "Adelaide Brooke! Captain Adelaide! I can tell you for a fact, your granddaughter will be so proud of you." "Don't you dare bring my family into this," snapped Adelaide. "Point taken," agreed the Doctor, "Not fair." Later in the same scene, Ed originally commented of Maggie and Andy, "They're working in the Bio-Dome," and when he tried to summon his colleagues said, "Maggie? Report?"

Because of the earlier cut, Adelaide's dialogue as she and the Doctor walked down the connecting tunnel had to be redubbed. "No-one ever knew. That's what you said," the Captain originally commented, "About Mia and Yuri, no-one ever knew, past tense, what does



Below: "When are you going to mention me?"

that mean?" When Adelaide told the Doctor about the feeling of standing on a world with no smoke, she originally added, "No footprints."

In the Medical Dome, as Yuri looked at the Earth on the monitor, from behind him Maggie originally said, "Endless water." "More and more," agreed Yuri, "with the icecaps melting." While the infected Andy and Tarak approached the airlock, the Doctor asked Adelaide, "Have you locked it?" "What do you think?" retorted the Captain. Then when the Doctor sonic-ed Gadget, originally the pain experienced by Roman caused him to exclaim, "Hey! Leave the robot alone!"

Dialogue between the Doctor and Maggie in the Medical Dome was trimmed because Russell felt it was over-cryptic, although this cut did remove the Flood naming itself. "Think about it," the Doctor told the others, "the body's 60 per cent water, but look at her, the water never stops." There was then an exchange where Maggie spoke to the Doctor, saying, "The Flood will rise. And the waters will consume you." "She's absorbed the language," noted the Doctor. "So much water," continued Maggie, "In your so solid shapes. Water, always reaching to be free. You will drown in the Flood. Everyone drowns." "The Flood, is that you, is that your consciousness?" asked the Time Lord.

During the evacuation, Steffi originally told the protesting Roman, "The mission is terminated!" As the Doctor and

Below: "So much water." Maggie acts as the voice of the Flood.



Adelaide jogged along the connecting tunnel and the Doctor commented on small, foldaway bikes, Adelaide activated her hand communicator, asking "Central Dome, report, what about Andy and Tarak? Anything?" "Can't see, they've taken out the cameras in the Bio-Dome tunnel," replied Ed in the panic of evacuation, "But they can't move, they're stuck, there's no way out." "Tell Yuri to get back here, now!" called Mia.

Ice Warriors vs the Flood

When the Doctor considered if the Ice Warriors ever encountered the Flood, he originally continued, "Or maybe they fled the planet, because it was unstoppable. And then the human race comes looking..." as the Doctor asked Adelaide about the events of 50 years ago, he added, "When you were 10 years old." The playback of Andy's log was trimmed to remove his comment, "Anyhow, no panic. One and Two filters seem to be okay."

Towards the end of the episode, many of the shorter scenes were resequenced.

Talking in the airlock, when the Doctor commented on nobody ever knowing why Adelaide activated the nuclear device, he continued, "When the rescue ship arrives, the ice field has gone, the Flood has burnt." "But we're taking the shuttle," insisted Adelaide. "You never do," replied the Doctor to which the Captain retorted, "We're doing it now – !" Later in the same scene, as Adelaide ordered the crew to leave the section, Mia protested, "We haven't got enough protein..." to which Adelaide replied, "Then we'll go hungry."

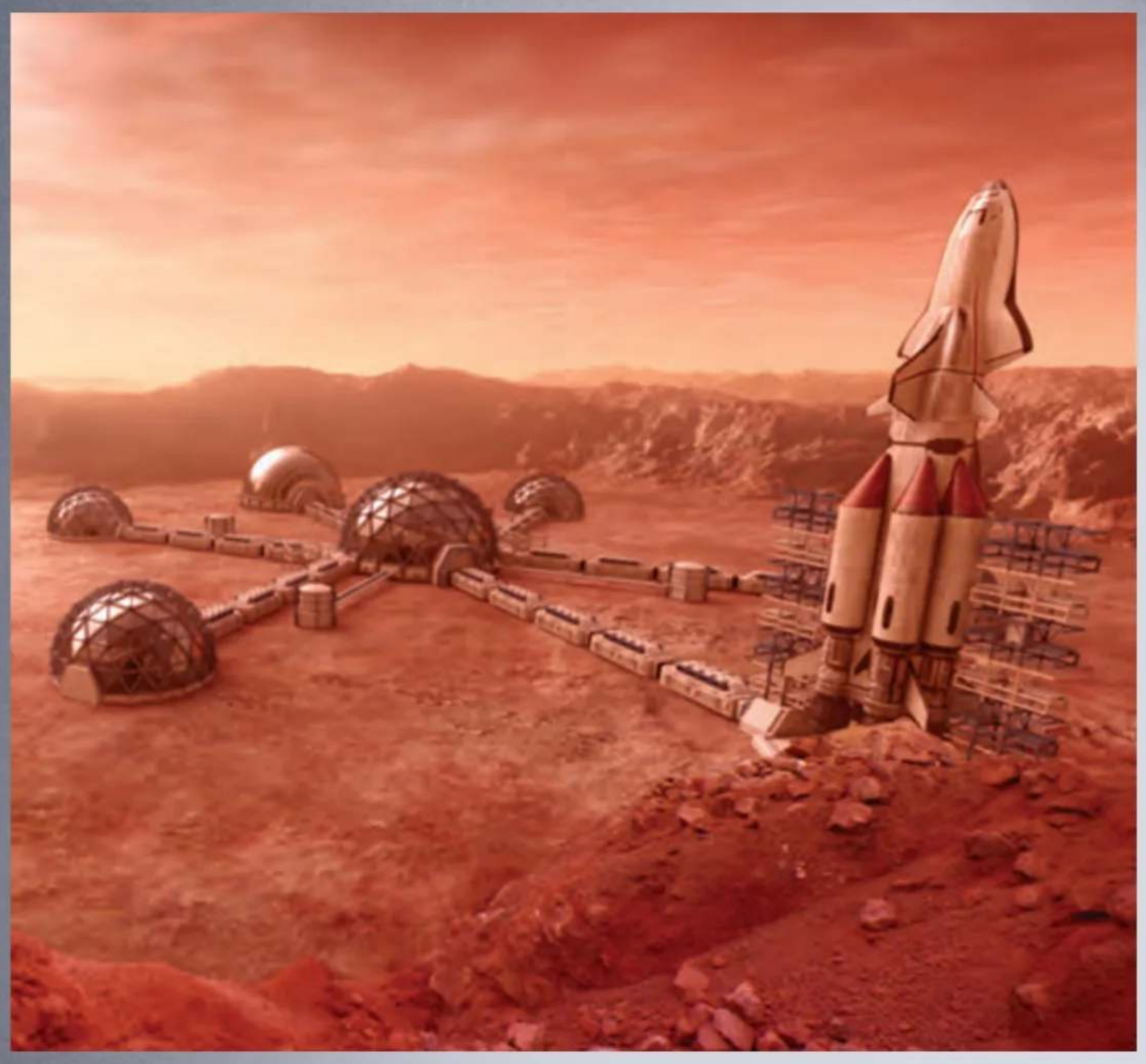
Continuing the cuts about Mia and Yuri, the team opted to lose Ed's final line; this was redubbed, but the speech to Adelaide originally went, "You never gave me a chance. Only stayed, cos... no couples on board. Good rule." Then, when Yuri noted that something was happening to the glacier, Adelaide had commented, "They're waking the Flood."



Above: In the original script, Mia clashed with her Captain.

In the climactic scenes in Section F, Mia's aiming a gun at Adelaide and threatening to kill her was removed. "Captain. Disarm that device," demanded the geologist. "I'm sorry. I can't," replied the Captain as Mia ordered, "Disarm it!" As the countdown continued to 71, Mia continued to level her gun at her superior, screaming, "Disarm it! Disarm it!!" When the countdown reached 27, Mia was weakening in the chaos, but still aiming the weapon with her finger tightening on the trigger. Then, as the light of the TARDIS filled the room, Mia dropped the gun.

In the final scene, the running gag about the Doctor and snow was trimmed when a speech of Yuri's was cut: "But that's not snow, it's the carbon wash, it's leaving the atmosphere. Everyone on Earth knows that, how come you don't?!" By the end of the month, the edit was effectively



Above: CGI of the base exterior.

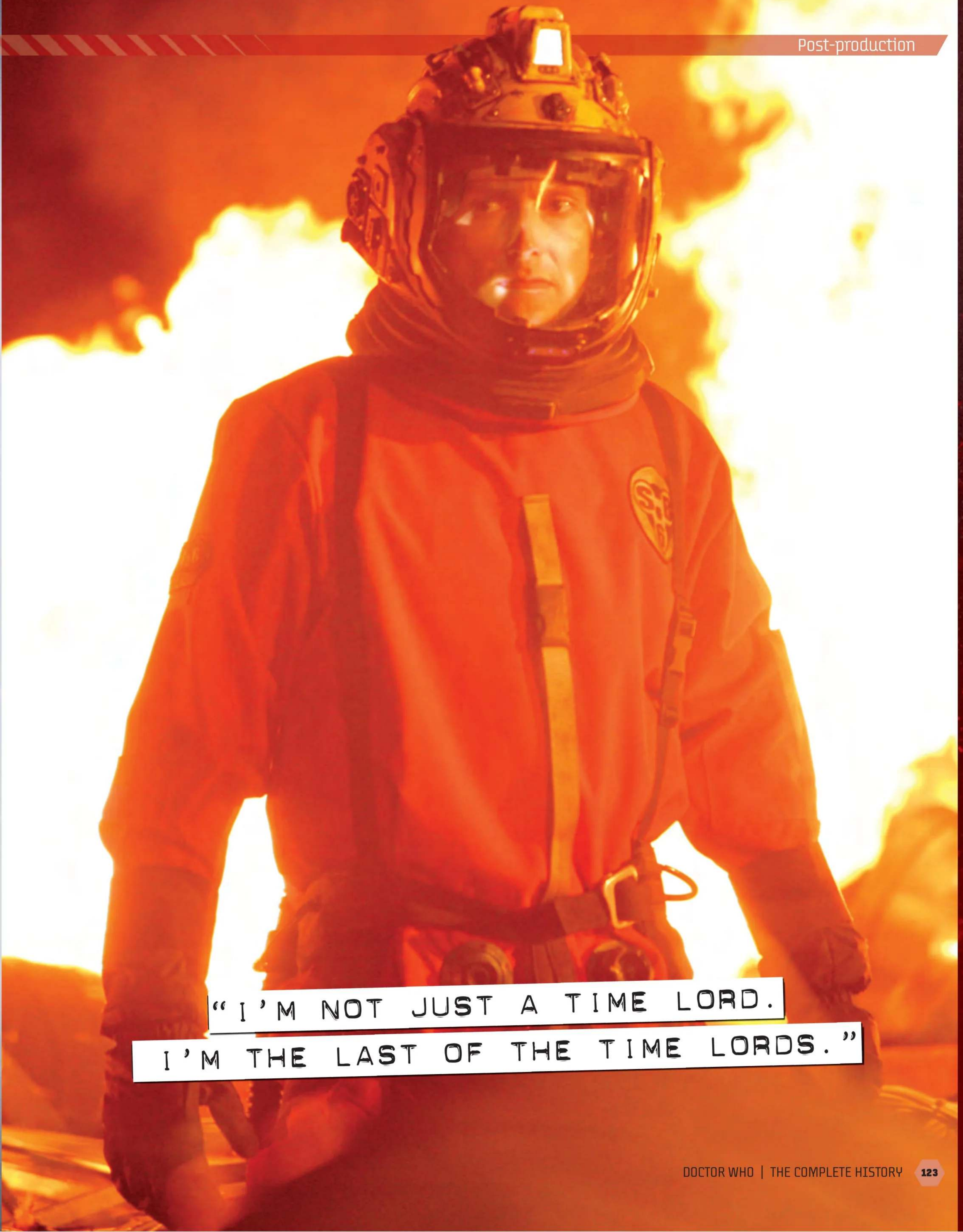
complete, and mainly awaiting CGI work from The Mill. In addition to all the shots of Bowie Base One, its shuttle and the Martian landscape, the company also handled all the animated shots required of the Dalek for Adelaide's flashback sequence.

Web text

The producer and director credits were added over the shot of Tarak entering the Central Dome, and Lindsay Duncan was given star billing with David Tennant in the opening titles. The website pages which told the story of Bowie Base One's crew comprised text assembled by Jennie Fava, now working for BBC Wales as a trainee script editor. These news pages were dated Thursday 22 November 2059, noted that the journey to Mars had taken the team years in the shuttle Apollo 34, dated the events of the Dalek invasion during *The Stolen Earth/Journey's End* as 2008 (although references to the 1999-born Adelaide being 10 years old during the invasion suggested a date of 2009, in line with previous continuity), and gave the name of Mia Bennett's father as astronaut and geologist Peter Bennett – actually the name of the *Torchwood: Children of Earth* producer, who was announced as one of the new producers of *Doctor Who* in April 2009. Early designs for the website pages had it looking more like a newspaper, with a horse appearing in a masthead design.

Dubbing added extra dialogue clarifying that Maggie was still alive when the Doctor's party found her, while an unscripted computer voice emphasised other actions during the tale. The voice of Gadget was recorded by Philip Hurd-Wood, the actor previously having provided the Graske voice in *Music of the Spheres* and episodes of *The Sarah Jane Adventures*. A montage of the Doctor's dialogue about the Time Lords was assembled for the Doctor's momentous decision: "I'm not just a Time Lord, I'm the Last of the Time Lords" came from *Gridlock* [2007 – see Volume 55]; "They'll never come back, not now" was from *The Doctor's Daughter* [2008 – see Volume 58]; "I've got the TARDIS. Same old life... Last of the Time Lords" from *Army of Ghosts/Doomsday*, "Gone forever" from *The Doctor's Daughter*, "They died... took it all with them. The walls of reality closed, the worlds were sealed" from *Rise of the Cybermen/The Age of Steel* and, "But they died, the Time Lords, all of them, they died" from *Utopia* [2007 – see Volume 56].

At 4am on Saturday 16 May, Graeme Harper arrived at the Brandon Estate in London to take over from *The End of Time* director, Euros Lyn and direct the remaining shot of the Doctor seen in the snow by the TARDIS doorway. The edit then proceeded, with the FX shots delivered from The Mill in the last week of June.


"I'M NOT JUST A TIME LORD.
I'M THE LAST OF THE TIME LORDS."

In late July, the finished version of *The Waters of Mars* was passed by BBC Compliance with the comment that the story was a strong one.

The music of Mars

Some of Murray Gold's music cues for the episode were recorded alongside a session for the first part of the Christmas Special at the BBC Hoddinott Hall in Cardiff on Thursday 24 September. However, the main performance of the incidental score was two days later on the morning of Saturday 26 when the 16-piece London Studio Orchestra, led by Perry Montague Mason, recorded 29 tracks for conductor Ben Foster and engineer Jake Jackson at Air Studios 1 in London. Whereas most sessions were also orchestrated by Ben Foster, this one was handled by Trevor Gureckis, Bryan Senti and Jay Wadley.

On Friday 9 October, former actor, director and producer Barry Letts died. Barry had been the producer of *Doctor Who* from 1969 to 1974 and had also been a director, writer and executive producer on the series. It was decided that a caption – 'In Memory of Barry Letts 1925-2009' – would be added to the end of *The Waters of Mars* prior to the teaser for *The End of Time* for 'Christmas 2009'.

David Tennant joined Russell T Davies and Julie Gardner at Julie's home in LA to record a podcast commentary for *The Waters of Mars* on Tuesday 13 October. By now, both Julie Gardner and Russell T Davies had relocated to the USA, but flew back to the UK on Saturday 24 October, watching the finished dub of *The Waters of Mars* at BBC Wales on Sunday 25. ■



Below: The Doctor and Gadget finally get along with each other.

Publicity

- In early April, the *TV Guide* magazine announced that the autumn Special would be entitled *The Waters of Mars* in advance of the title's reveal in the teaser at the end of *Planet of the Dead* at Easter. As part of the publicity for the Easter Special, Russell T Davies indicated that the subsequent adventure would be aired 'Novemberish' while on BBC One's *Breakfast* on Thursday 9 April, and the same day commented that this Special was very dark ("It's already scaring me") in an *E24* interview with Lizo Mzimba on the BBC News Channel.

- Following broadcast of *Planet of the Dead* with its glimpses of *The Waters of Mars*, *The Sun* ran the story *Time Lord in outer sprays* on Tuesday 14 April.

- The BBC released a preview clip of the Doctor and Adelaide being pursued through the dome on Monday 6 July, followed by a montage of clips as part of the BBC One autumn drama show reel on Thursday 9. This prompted Cara Lee's *Who needs a skin doctor?* in *The Sun* on Friday 10, with a photo of 'scary baddie Andy Stone'. Similarly, the *Daily Mail* featured *Who needs to see the Doctor?* on Saturday 11.

- A longer trailer for the autumn Special was shown at Comic-Con in San Diego on Saturday 25 July, and was made available on the BBC website soon afterwards.



Above: The Botanic Garden of Wales.

- As early as Tuesday 11 August, David Tennant was featured on the cover of *Total TV Guide* which was promoting *The Waters of Mars* as part of the forthcoming autumn season.

- Thursday 22 October saw the announcement that the TARDIS would be present in the Great Glasshouse at the Botanic Garden of Wales during the forthcoming half-term in celebration of the vast greenhouse's appearance in *The Waters of Mars*.

THE WATERS OF MARS

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Below:
David Tennant also appeared on spin-off series *The Sarah Jane Adventures*.

Opposite:
The Doctor in action, and with Adelaide Brooke on the cover of *Doctor Who Magazine*.

BBC press material for *The Waters of Mars* was made available on Thursday 29 October, but the broadcast date had still not been revealed. The press launch itself was then held on Friday 30 October, before which David Tennant had been interviewed on ITV1's *GMTV* to comment that it was scheduled to air at 7pm on Sunday 15 November; this was six days earlier than originally planned, but offered *Doctor Who* a strong slot. At 9.15am, the opening scene of Adelaide holding the Doctor at gunpoint was shown as David chatted live from London to the *GMTV* hosts in studio. David plugged *The Sarah Jane Adventures* that afternoon, in which he guest-starred as the Doctor in the second part of the two-part story *The Wedding of Sarah Jane Smith*, noting, "I'm on everything."

Following the morning press screening at the Soho Hotel in London, Russell T Davies paid tribute to Barry Letts, saying, "He was an extraordinary figure in *Doctor Who* history and in pop culture – and he passed away, sadly. So, of course, we wanted to have that tribute to him on screen." Also present at the question-and-answer session was David Tennant, who observed that his last day as the Doctor was a recording for *The Sarah Jane Adventures* screening that afternoon: "The last line I say as the Doctor is halfway through the episode tonight, which is, 'You two, with me, spit-spot.' They were the last words I uttered in this suit. So I guess it was robbed of any epic quality." BBC News, Radio 5 Live and Radio 1's *Newsbeat* covered the launch with quotes from David



Tennant about leaving and handing over to Matt Smith, while *The Guardian* carried the story *Doctor Who farewell was 'very emotional'* which also quoted the press conference. Neil Midgley rapidly reviewed the Special for the *Daily Telegraph* and declared 'for fans of vintage *Who*, this episode is a classic'.

- *Doctor Who Magazine* issue 415 featured David Tennant and Lindsay Duncan on its cover to tie-in with the broadcast of the Special, and inside Duncan was interviewed about her role in the story.

- Interviews at the press conference featured on various programmes with CBBC's *Newsround* speaking to David and Russell and BBC News offering a three-minute report from Lizo Mzimba. *Showbiz ITN* screened the chase sequence in the Bio-Dome with chat from David in a similar two-minute item, while on that evening's *Live from Studio Five* on Channel Five, a pre-recorded interview with David had him declaring how "really proud of these stories" he was as well as showing two clips from the episode.



THE WATERS OF MARS

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Above:
The darkest *Doctor Who* yet?

Below:
David Tennant entertains the audience of *The Graham Norton Show*.

Darkest Who yet was the verdict of *The Sun* when it covered the press launch of *The Waters of Mars* on Saturday 31 October while in the *Daily Mail*, Liz Thomas summarised the event in *David Tennant: New Doctor Who special is 'one of the scariest'* and the *Daily Mirror* ran an editorial about the lead actor's performance in the series being 'out of this world.'

A new one-minute trailer for *The Waters of Mars* aired on BBC One on Wednesday 4 November. On the evening of Thursday 5, David Tennant recorded an appearance on *The Graham Norton Show* for BBC Two at London Studios. David carefully discussed the Specials and his hand-over to Matt Smith before the Bio-Dome chase was screened, and then enthused about the Botanical Gardens location.

Phoning into *The Christian O'Connell Show* on Absolute Radio on the morning of Friday 6 November, David confirmed that he would be co-hosting the show from Wednesday to Friday the following week in the lead-up to the broadcast of *The Waters of Mars*. A second trailer for *The Waters of Mars* also aired on Friday 6, and *The Graham Norton Show* was screened on the evening of Monday 9.

The scariest Doctor Who? asked the cover of *Radio Times* published on Tuesday 10 November, while emblazoned with a photograph of the space-suited Doctor. Inside, Benjamin Cook's three-page feature *Too scary for kids?* saw Russell discussing how *The Waters of Mars* was one of the most claustrophobic and intense stories they had tackled and featured powerful moral problems. The broadcast was selected as Today's Choice by TV editor Alison Graham who described the episode as 'unsettling and sometimes harrowing', while Lindsay Duncan was quoted as warning that "the water creatures are terrifying. Their eyes really freak you out." David Tennant and Lindsay Duncan also featured on the covers of *Total TV Guide* and *TV & Satellite Week*.

On the morning of Wednesday 11 November, the doors of Absolute Radio in London had been transformed into those of the TARDIS ready for the arrival of David Tennant for three days of hosting the 6am breakfast show with Christian O'Connell. On Thursday 12, shadowed by journalist Johnny Davis, David pre-recorded material for broadcast the following day for Heart FM's *Heart Radio Breakfast Show*. He was also interviewed by Jeni Barnett for LBC Radio that afternoon. On Channel 4 that afternoon, *The Paul O'Grady Show* carried Luke Smith's brief set visit and interview with David along with extracts of the crew hearing the voices in the Bio-Dome and finding the prone Maggie.



Left:
Lindsay Duncan is freaked out!



Above:
"If you'll excuse me, Adelaide, I have to go and do some radio shows..."

Below:
Tennant joins Jo Whiley.

At the same time as David's final day at Absolute on Friday 13, the Heart FM interview was broadcast. Radio 1 *Newsbeat* ran another interview with David the same morning. David discussed his music taste on Fearne Cotton's Radio 1 show at 10.45am. He then joined Simon Mayo for his Radio 5 Live show at 1.45pm, outlining Sunday's Special and reading out messages sent in by fans. David then recorded an appearance on Radio 2's *The Jonathan Ross Show*.

In print, Robert Colvile reviewed *The Waters of Mars* in the *Daily Telegraph* noting that 'the humour and sparkle that had been the series' signature had been dialled down in favour of a chillier, more ominous tone... I'm not sure what the children will have made of it, but it set things up intriguingly for Tennant's final two-part adventure – the highlight of the BBC's Christmas programme'.

Next morning, the *Daily Mail* promoted the special in the feature *There is life on Mars*, while the *Western Mail* began six days of giving away limited-edition posters with scenes from the episode. Also, Saturday 14 November featured the pre-recorded item on Radio 2's *The Jonathan Ross Show* on Radio 2 around noon. David made a brief appearance on the *Vernon Kay* programme on Radio 1 shortly afterwards. He was due to pre-record an insert for Lauren Laverne's BBC6 Music show later that afternoon, but travel chaos in London had forced this to be cancelled and instead he went live onto Liz Kershaw's programme on the same channel at 12.40pm. He had a brief chat with Jo Whiley's son Jude for her lunchtime programme on Radio 1, and then an item for Jo's show the following day. Sunday 15 dawned, and E24 carried an item from Lizo Mzimba about the Special while on BBC Two, *Something for the Weekend* ran the preview clip of the Doctor being held at gunpoint in the base. In the afternoon, *David's Road Trip* was broadcast on Jo Whiley's Radio 1 show.

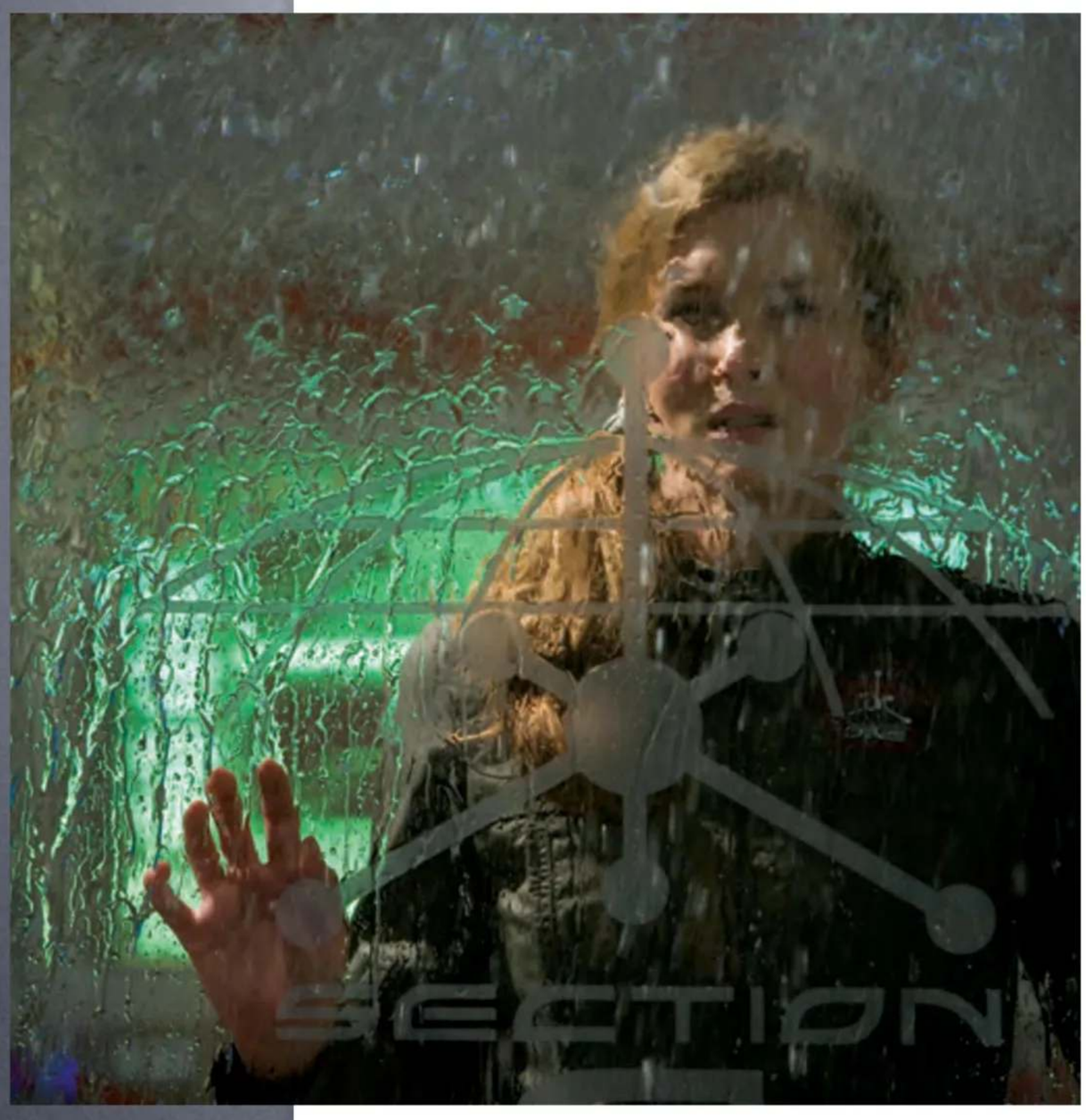


‘THE DAILY TELEGRAPH NOTED THAT “THE HUMOUR AND SPARKLE HAD BEEN DIALLED DOWN IN FAVOUR OF A CHILLIER, MORE OMINOUS TONE”.’

Broadcast

"Being scared has never been so exciting... it's the beginning of the end as the Doctor faces the chilling *Waters of Mars*," announced BBC One as the autumn Special aired at 7pm. Running against a repeat of *Harry Hill's TV Burp* and *All Star Family Fortunes* on ITV1, *Doctor Who* rated strongly as almost 10 million viewers tuned in, with a further 376,000 on BBC HD making it the channel's top-rated show of the week; overall, *Doctor Who* was the fifth most-watched terrestrial broadcast of the week. The Appreciation Index was also a solid score of 88. Immediately after *The Waters of Mars*, BBC One aired a trailer for the animated *Doctor Who* adventure *Dreamland*, which was to air from the following Saturday on the BBC's Red Button interactive service. Following this on BBC Three and BBC HD was the one-hour *Doctor Who Confidential* Special *Is There Life on Mars?* that attracted 700,000 viewers. Following *Doctor Who Confidential* on BBC Three, BBC Four had scheduled further programming around the theme of Mars in terms of documentaries and a special edition of *The Sky at Night* from 9pm to 11.30pm. *Doctor Who: The Commentaries* then carried the podcast on BBC Radio 7 at midnight.

Below: "Nifty": water is the monster.



Who's not scary? was the title of Andrew Billen's review in *The Times* which offered a negative view of the episode and asked 'was it appropriate for a children's drama to end with a suicide?' In *The Guardian* on Monday 16, Sam Wollaston's review carried the less-than-enthusiastic title, *The Doctor seemed a bit doddery in this Mars adventure. Oh well, he is 903, after all.* However, the critic noted that in fact he felt the story was 'a belter, a watery nightmare – scary, moving, relevant, believable, sometimes even funny'. Jim Shelley in the *Daily Mirror* noted that David Tennant's work saving the human race is done and although he admitted that, 'I've never been Tennant's biggest fan,' he went on to say. 'This was a nifty idea in making WATER the monster.'

- A repeat of *The Waters of Mars* on BBC Three at 8pm on Wednesday 18 November also offered the option of the podcast commentary and attracted almost half-a-million viewers. Meanwhile, the reviews continued. On Monday 23 November, Harry Venning of *The Stage* declared that *The Waters of Mars* was 'an atmospheric, powerful and disturbing drama that stretched the bounds of family entertainment to breaking point'.

- 'One image remains burned on the retina: the Doctor raging against impending death; incandescent, dangerous, never more alive...' wrote Graham Kibble-White in his review of the episode in issue 417 of *Doctor Who Magazine*.

- In New Zealand, Prime screened *The Waters of Mars* on Sunday 29 November, with ABC1 in Australia screening it on Sunday 6 December. SPACE in Canada and BBC America in the USA both aired it on Saturday 19 December. *The Waters of Mars* attracted a new record primetime audience for BBC America; the channel also ran a five-minute edition of *Doctor Who Extended Inside Look* with comments from Russell T Davies, Julie Gardner and David Tennant after transmission.

- The autumn Special concluded with the Doctor no nearer solving the riddle of his demise delivered by Carmen.



Above: Doctor in the dark.

"In *Planet of the Dead* you've had the Doctor being told definitely by a psychic 'he will knock four times'," Russell told BBC Interactive. "This is genuinely not a red herring. It is connected to the Doctor's death. Something is coming, something will happen. When you see this, it is the most crucial moment and the most heartbreaking moment and I'm so proud of it. It just continues to build throughout the last of our *Doctor Who* Specials... until you finally find out."

- In September 2010, *The Waters of Mars* won the 2010 Hugo Award for Best Dramatic Presentation (Short Form) at Aussiecon 4 in Melbourne, Sydney.

ORIGINAL TRANSMISSION

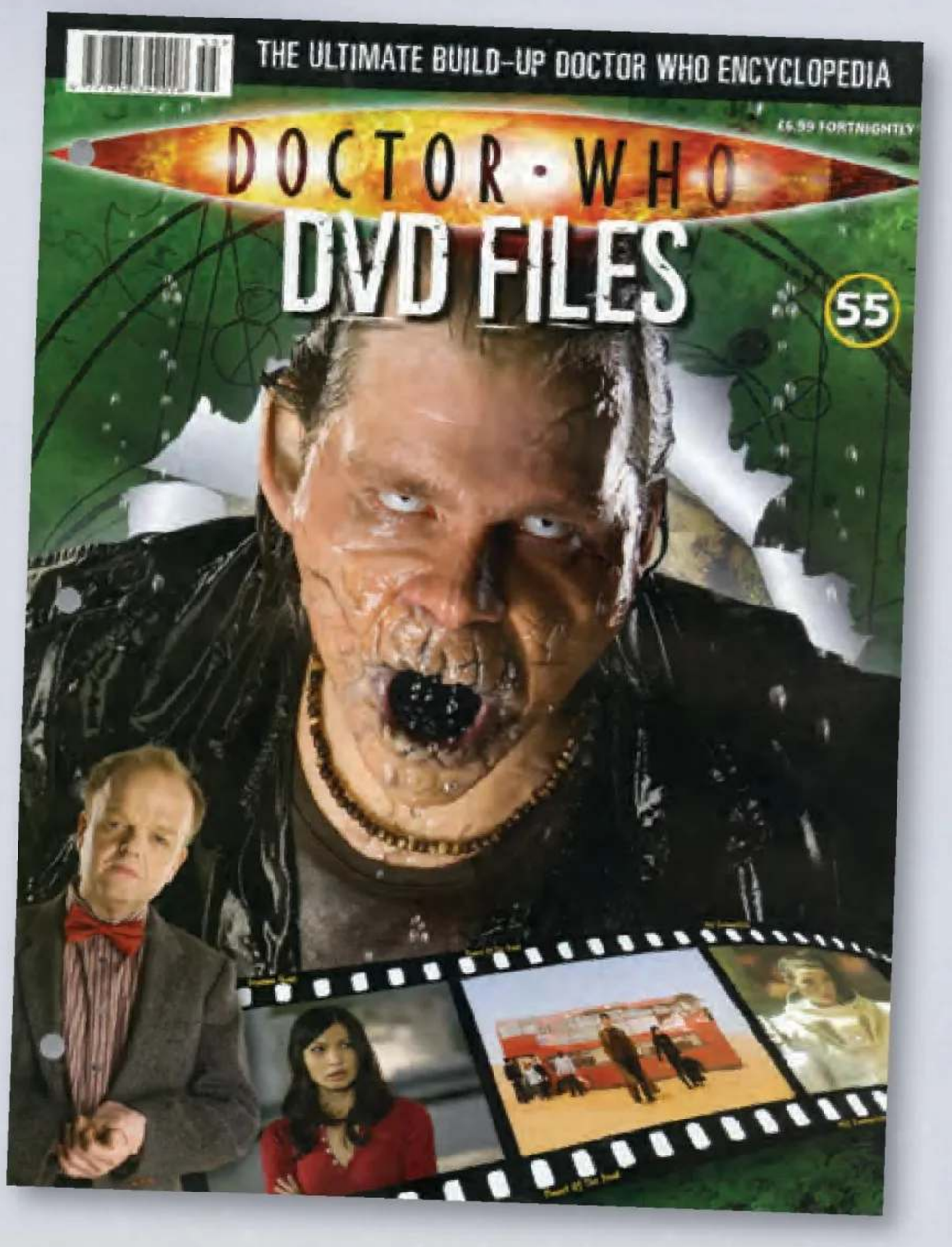
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Waters of Mars	Sunday 15 November 2009	7.00pm-8.00pm	BBC One/BBC HD	62'04"	10.32M (5th)	88

Merchandise

On Monday 11 January 2010, *The Waters of Mars* was released on DVD and Blu-ray by 2|entertain as part of both *Doctor Who: The Complete Specials* and *Doctor Who: The Waters of Mars/The End of Time Parts One and Two*. The full *Doctor Who Confidential* was included as a bonus feature along with deleted scenes.

GE Fabbri's *Doctor Who – DVD Files* #55 included a DVD containing *Planet of the Dead* alongside *The Waters of Mars* in February 2011.

Music from the episode was included on Silva Screen's *Doctor Who Series 4 The Specials* soundtrack in October 2010. One track from this CD was later part of the *Doctor Who: The 50th Anniversary Collection* CD box set, available from Silva Screen in September/November 2014. ■



Right: *The Waters of Mars* as part of *The DVD Files*.

Below: DVD and Blu-ray releases.

Below right: Music from the Special is available on CD.









Cast and credits

CAST:

David Tennant The Doctor
and
Lindsay Duncan Adelaide Brooke
with
Peter O'Brien Ed Gold
Aleksandar Mikic Yuri Kerenski
Gemma Chan Mia Bennett
Sharon Duncan-Brewster[1] Maggie Cain
Chook Sibtain Tarak Ital
Alan Ruscoe Andy Stone
Cosima Shaw Steffi Ehrlich
Michael Goldsmith Roman Groom
Lily Bevan Emily
Max Bollinger Mikhail
Charlie De'Ath Adelaide's father
Rachel Fewell Young Adelaide
Anouska Strahnz Ulrika Ehrlich
Zofia Strahnz Lisette Ehrlich
Paul Kasey Ood Sigma

[1] Credited as Sharon Duncan Brewster on DVD and Blu-ray

UNCREDITED:

Caitlyn Smith, **Josh Pembury** Baby Susie
Philip Hurd-Wood Voice of Gadget
Jade Harris Cupit Adelaide Running Double
Jenette Clothier Susie Fontana Brooke
Gordon Seed Stunt Double for The Doctor

CREDITS

The Waters of Mars had extended closing credits on its DVD and Blu-ray release; crew members credited on this version only and not the broadcast version are marked * in these instances

Written by Russell T Davies & Phil Ford
Producer: Nikki Wilson
Director: Graeme Harper

Daleks created by Terry Nation
1st Assistant Director: William Hartley
[uncredited: Sarah Davies]
2nd Assistant Director: James DeHaviland
3rd Assistant Director: Sarah Davies
[uncredited: Heddi Joy Taylor]
Location Manager: Gareth Skelding
Unit Manager: Geraint Williams
[uncredited: Rhys Griffiths]
Production Co-ordinator: Jess van Niekerk
Production Secretary: Kevin Myers
Production Runner: Siân Warrilow
Floor Runners: Nicola Brown*, Tom Evans*, Alison Jones
Drivers: Wayne Humphreys*, Malcolm Kearney*
Asst Production Accountant: Carole Wakefield*
Contracts Assistants: Kath Blackman*, Lisa Hayward *
Continuity: Llinos Wyn Jones
[uncredited: Non Eleri Hughes]
Script Editor: Gary Russell
Camera Operator: Roger Pearce, Rory Taylor
[uncredited: Joe Russell]
Focus Pullers: Jamie Southcott, Steve Rees
[uncredited: Chris Reynolds, Matt Poynter]
Grip: John Robinson [uncredited: Clive Baldwin, Tom Maslen]
Camera Assistants: Jon Vidgen, Tom Hartley
[uncredited: Alia Bianci, Keith Bainton]
Gaffer: Mark Hutchings
Best Boy: Peter Chester
Electricians: Steve Slocombe*, Clive Johnson*, Ben Griffiths, Jonathon Cox
Boom Operators: Jeff Welch, Bryn Thomas
Stunt Co-ordinator: Abbi Collins
Stunt Performer: Gordon Seed*
Choreographer: Ailsa Berk
Supervising Art Director: Stephen Nicholas
Associate Designer: James North
Art Department Co-ordinator: Amy Pope

THE WATERS OF MARS

STORY 201

Opposite: Behind the scenes on *The Waters of Mars*.

Standby Art Director: Ciaran Thompson
Standby Props: Phill Shellard, Jackson Pope
Set Decorator: Joelle Rumbelow
Storyboard and Concept Artist: Richard Shaun Williams*
Design Assistant: Al Roberts*
Concept Art Trainee: Lee Bryan*
Graphic Designer: Christina Tom*
Production Buyer: Ben Morris*
Props Buyer: Catherine Samuel*
Property Master: Paul Aitken
Dressing Chargehand: Matt Wild*
Dressing Props: Stuart Wooddisse*, Rhys Jones*
Props Driver: Tom Belton*
Props Dailies: Austin Curtis*, Ian Davies*, Jayne Davies*, Matt Watts*
Standby Carpenter: Will Pope*
Standby Rigger: Keith Freeman*
Practical Electrician: Albert James*
Props Fabrication Manager: Penny Howarth*
Props Makers: Nicholas Robatto*, Jon Grundon*
Construction Manager: Matthew Hywel-Davies
Construction Chargehand: Scott Fisher*
Construction Workshop Manager: Mark Hill*
Scenic Artists: John Pinkerton*, John Whalley*, Lou Bohling*, Steve Fudge*, Janine Little*
Carpenters: Chris Daniels*, Brian Jones*, Joe Painter*, Mark Painter*, Chris Selley*, Chris Stephens*, Nick Stephenson*, Justin Williams*
Graphics: BBC Wales Graphics
Costume Supervisor: Lindsay Bonaccorsi
Assistant Costume Designer: Rose Goodhart
Costume Assistants: Barbara Harrington, Louise Martin
Make-up Artists: Pam Mullins, Steve Smith, Morag Smith, Cathy Davies [uncredited]
Prosthetics Designers: Neill Gorton*
Prosthetics Studio Manager: Rob Mayor*
Prosthetics Administration Manager: Martina Hawkins*
Prosthetics Studio Co-ordinator: Kate Walshe*
Prosthetics Technicians: Alex Wathey*, Pete Tindall*, Karen Spencer*, Darren Nevin*, Valentina Visintin*, Valter Cosotto*, Gilles Paillet*, Lauren Wellman*, Fiona Walsh*, Vikki Muse*, Sarah Lockwood*
SFX Co-ordinator: Paul Kelly*
SFX Supervisor: Danny Hargreaves*
SFX Technicians: Henry Brook*, Dan Bentley*, Gareth Jolly*
SFX Trainee: Felix Rowberry*
Casting Associate: Andy Brierley
Casting Assistant: Alice Purser
VFX Editor: Ceres Doyle
Assistant Editor: Carmen Roberts*, Lee Bhogal*
Post Production Supervisors: Samantha Hall, Chris Blatchford
Post Production Co-ordinator: Marie Brown
Colourist: Mick Vincent
Online Conform: Mark Bright*, Matthew Clarke*
3D Supervisor: Jean Claude-Deguara*, Nicolas Hernandez*
3D Artists: Edmund Kolloen*, Nick Webber*, Andy Guest*, Bruce Magroune*, Will Pryor*, David Jones*, Grant Bonser*
Senior Digital Matte Painter: Simon Wicker*
Digital Matte Painters: David Early*, Alex Fort*, Charlie Bennett*
2D Supervisor: Sara Bennett*
2D Artists: Tim Barter*, Murray Barber*, Greg Spencer*, Russell Horth*, Adriano Cirulli*, Arianna Lago*, Joseph Courtis*, James Moxon*, Lyndall Spagnoletti*, Julie Nixon*
VFX Co-ordinators: Kamila Ostra*, Marianne Paton*
VFX Assistant: Alex Fitzgerald*
Dubbing Mixer: Tim Ricketts
Supervising Sound Editor: Paul McFadden
Sound FX Editor: Paul Jefferies
Dialogue Editor: Douglas Sinclair
Foley Editor: Will Everett*
With thanks to the BBC National Orchestra of Wales
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Production Accountant: Dyfed Thomas
Sound Recordist: Julian Howarth [uncredited: Ray Parker]
Costume Designer: Louise Page
Make-up Designer: Barbara Southcott



Music: Murray Gold
Special Effects: Any Effects
Prosthetics: Millennium FX
Visual Effects: The Mill
Executive Visual FX Producer: Will Cohen*
Visual FX Producer: Marie Jones*
Visual FX Supervisor: Dave Houghton*
Editor: William Oswald
Production Designer: Edward Thomas
Director of Photography: Ernie Vincze BSC
Associate Producer: Debbi Slater
Executive Producers: Russell T Davies, Julie Gardner
BBC cymru wales
bbc.co.uk/doctorwho
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Profile

LINDSAY DUNCAN
Adelaide Brooke



Right:
Lindsay Duncan joins David Tennant in *The Waters of Mars*

This actress's dulcet tones belie her working-class Scottish roots, having been born Lindsay Vere Duncan in Edinburgh on 7 November 1950. Her father was in the army for 21 years, later a civil servant. The family moved to Leeds when Duncan was around five years old, then Birmingham. Her father was killed in a car accident when she was 15.

Winning a scholarship to Birmingham's King Edward High School for Girls, it was here she first performed on stage. Yet she didn't hear of drama schools until her late teens and she worked as a barmaid and bus driver before being accepted by London's Central School of Speech and Drama at 21.

After graduating she spent a summer in rep in the seaside town of Southwold, appearing in farces and Agatha Christie plays to earn her Equity card.

Her perhaps unlikely TV début saw her manhandled by Frankie Howerd in TV comedy special *Further Up Pompeii* (1975). Less bawdy comedy followed in *Oneupmanship* (1976) and her drama début came with a small part in *The New Avengers* (1977).

By early 1976 her stage career had progressed to Hampstead Theatre, then to the Royal Exchange Theatre, Manchester, where shows during 1976/7 ranged from *Present Laughter* to *Twelfth Night*. Her National Theatre début came with *Plenty* (1978) and further NT tours included *The Provok'd Wife* (1980/1) and *The Prince of Homburg* (1982). The acclaimed *Top Girls*, at the Royal Court, took her to New York (1982).

Single television plays at the time included *The Winkler* (1979, for *ITV Playhouse*), Mike Leigh's *Grown-Ups* (1980), *On Approval* (1980) and *Rainy Day Women* (1984), while series work took in *Dick Turpin* (1980), *Muck and Brass* (1982), *Reilly, Ace of Spies* (1983), *Travelling Man* (1984), *The Brief* (1984), *Dead Head* (1986) and six episodes of sitcom *Kit Curran* (1986).

Joining Stratford's Royal Shakespeare Company in 1984, roles included Alice Ford in *The Merry Wives of Windsor* (1984/5) and Helen in *Troilus and Cressida* (1985) but she rose to prominence as the Marquise de Merteuil in *Les Liaisons Dangereuses* which premiered September



1985, co-starring Alan Rickman. *Liaisons* soon transferred to London, winning her an Olivier award, and finally Broadway, earning her a Tony nomination. Soon after, her Maggie in *Cat on a Hot Tin Roof* at the NT in 1988 won an Evening Standard award.

A TV breakthrough came with drug-smuggling mini-series *Traffik* (1989) and after parts in *TECX* (1990), *ScreenPlay: Redemption* (1991) and *The Storyteller* (1991) came a central role in Alan Bleasdale's political drama *GBH* (1991). She rallied from the critical mauling given to *A Year in Provence* (1993), co-starring John Thaw, with acclaimed roles in *The Rector's Wife* (1994) and Alan Bleasdale's *Jake's Progress* (1995).

She remained focused on stage work and returned to the RSC to play both Hippolyta and Titania in *A Midsummer Night's Dream* (1993-5), unluckily missing half of its five-month US tour with back trouble.

She starred in several works written and directed by Harold Pinter; *Ashes to Ashes* at the Royal Court (1996/7), *The Homecoming* at the National Theatre (1997), and *Celebration* and *The Room* at the Almeida, London (both 1999/2000).

An association with London's Noel Coward Theatre saw her Olivier-nominated for *Mouth to Mouth* (2000/1), while *Private Lives* (2001/2) reunited her with Alan Rickman and won her a second Olivier award, plus a Tony on Broadway.

Her television work continued to range widely, from period dramas *Tom Jones* (1997) and *Oliver Twist* (1999), to ITV sitcom *Get Real* (1998), to award-winning Stephen Poliakoff serials *Shooting the Past* (1999) and *Perfect Strangers* (2001).

Television drama and comedy in the last decade has included *Rome* (2005 and 2007), *Poirot* (2006), *Spooks* (2005/6), *Frankenstein* (2007), *Lost in Austen* (2008), the lead in Thatcher biopic *Margaret* (2009), *Marple* (2010), narrating mockusoap *Come Fly with Me* (2011), *Black Mirror* (2011), *Absolutely Fabulous* (2011), *Wallander* (2012), *Merlin* (2011/12), *Count Arthur Strong* (2013) and sitcom *You, Me and Them* (2013).

She has appeared in *Sherlock* (2014), *The Honourable Woman* (2014), cameoing as herself in *Toast of London* (2015), and Poliakoff's *Close to the Enemy* (2016).

Jokingly describing her film career as a sideline, credits include *Prick Up Your Ears* (1987), *Mansfield Park* (1999), *Starter for Ten* (2006), *Alice in Wonderland* (2010) and its 2016 sequel, and *Le Week-End* (2013) and *Birdman* (2014).

She married actor Hilton McRae, having met at the RSC in 1985, and her son Cal, born 1991, became a music manager. She was awarded a CBE in 2009. ■

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